IN THIS ISSUE: THE FIRST CHAMBER MUSIC WORK OF BRAHMS—By Daniel Gregory Mason

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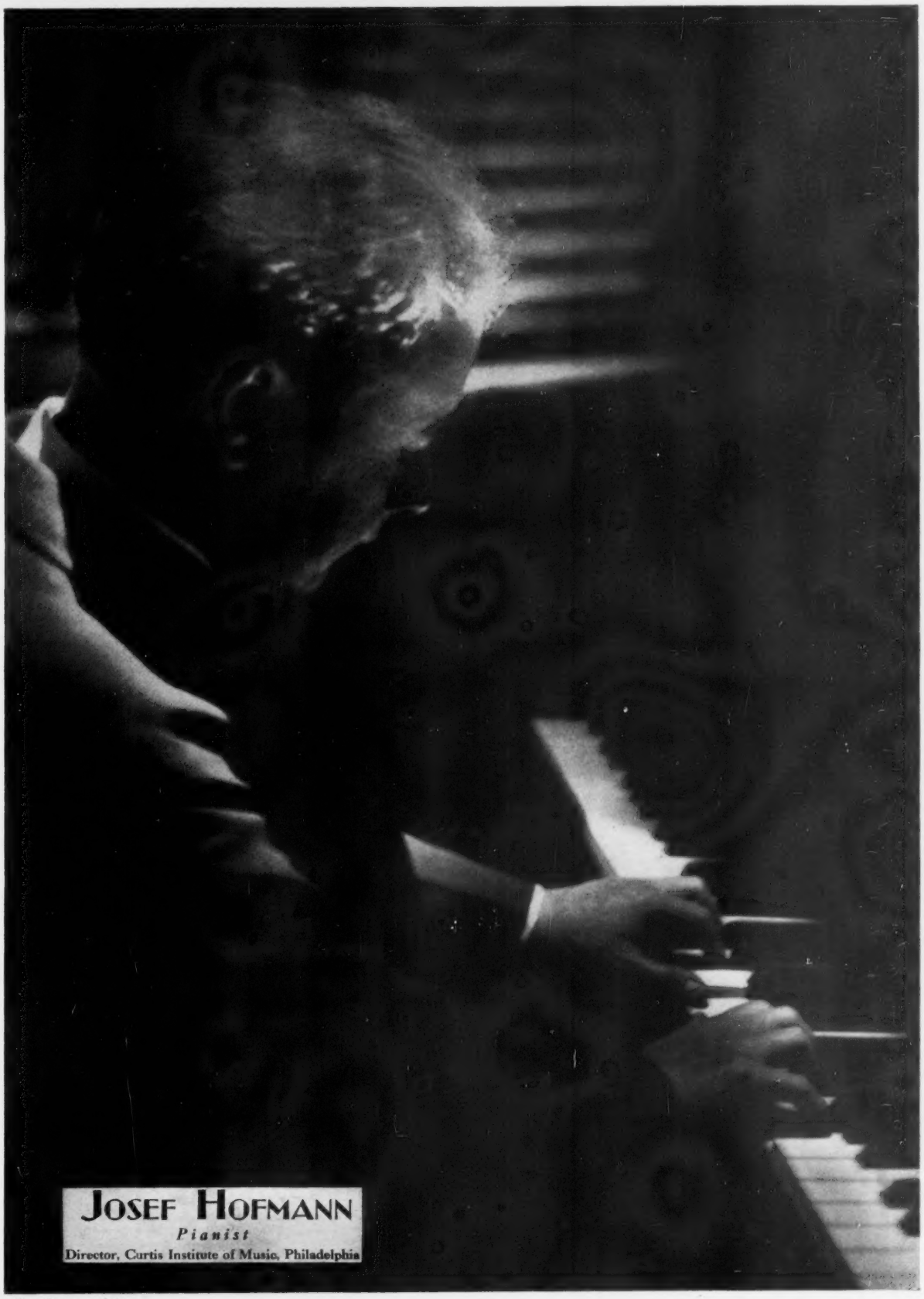


JOSEF HOFMANN
Pianist
Director, Curtis Institute of Music, Philadelphia

Albert Petersen photo

CLEMENS KRAUSS,
conductor of the Vienna Philharmonic Orchestra, has produced Paul Hindemith's Philharmonic concerto, Prokofieff's Symphonic Classique, and Stravinsky's Sacre du Printemps this season.

ELISABETH SCHUMANN,
soprano of the Vienna State Opera, arrived in New York December 30 on the SS. Albert Ballin, for a concert tour to the Pacific Coast.

NORMAN JOLLIFFE,
bass-baritone, has been a soloist twenty-one times with the Columbia University Chorus (Dr. Walter Henry Hall, conductor). The works in which he has been heard include The Messiah (Handel), Elijah (Mendelssohn), The Creation (Haydn), Redemption (Gounod), St. Paul (Mendelssohn), Christmas Oratorio (Bach), King Olaf (Elgar), Solomon (Handel), St. Elizabeth (Liszt), and the Mystic Trumpeter (Harty). Mr. Jolliffe recently sang in Coleridge-Taylor's Hiawatha with the Fulton County Choral Society, Gloversville, N. Y., his third engagement with the society in as many years.

HAZEL HEFFNER,
contralto, is giving a recital at Steinway Hall, New York, on January 17.

ROY HARRIS'
overture, On the Gaiety and Sadness of the American Scene was premiered by the Los Angeles Philharmonic Orchestra, December 29 and 30, under Nicolas Slonimsky, guest-conductor.

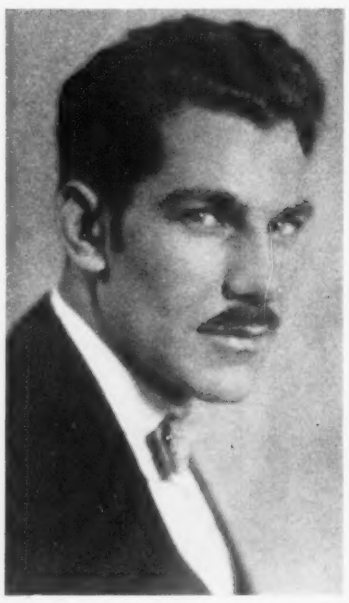
IDELLE PATTERSON,
soprano and vocal teacher, two of whose pupils, Saida Knox and Lydia Summers, won the Atwater-Kent $5,000 prize in the consecutive years of 1931 and 1932.

ARTHUR ANDERSON,
American basso of the Metropolitan Opera Company, has appeared this season in Don Giovanni, Aida, La Bohème, and at several of the Sunday night concerts.

NINON VALLIN,
soprano, made her New York début in recital at Town Hall on January 9.

MARY WIGMAN'S
new dance composition, a cycle of eight connected groups and solo dances, entitled The Path, had its world premiere in Dresden before her departure for the United States.

EMMA REDELL, SOPRANO, IN HER SUITE ON THE SS. BREMEN,
en route to Moscow to begin European opera and concert appearances. Miss Redell is said to be the first American artist invited by the Russian Government to give concerts in the Soviet Republic. Senator Borah has called her "America's ambassador of culture to Russia." (Photo by R. Fleischhut.)



QUINTO MAGANINI
will conduct five first American performances on the January 30 program of the Sinfonietta of New York at Town Hall, New York. These are the new scherzo by Wallingford Riegger; Mr. Maganini's arrangement of the surviving andante movement of Gottschalk's A Night in the Tropics, designated as the first symphony by an American; the overture to Haydn's opera, An Uninhabited Island; the Pastoral Symphony of Johann Stamitz, Haydn's forerunner; and an andante for strings by his son, Karl Stamitz.

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MUSICAL COURIER

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Emperor Jones, New American Opera, Given Its Premier Performance at Metropolitan

O'Neill's Famous Play Set to Music by Louis Gruenberg—Modern and Effective Score—Lawrence Tibbett Gives Splendid and Gripping Performance

By LEONARD LIEBLING

On Saturday afternoon, January 7, the Metropolitan Opera, giving its fourteenth American lyrical work during the general directorship of Giulio Gatti-Casazza, presented successfully—for the first time on any stage, the opera Emperor Jones, with a libretto based on the famous play of Eugene O'Neill, and music written by Louis Gruenberg.

A large and curious audience was on hand, for the general public had learned little in advance about the nature of the new work so far as its musical score was concerned.

The cast required for Emperor Jones is a small one, and these were the singers at the première:

Brutus Jones .....Lawrence Tibbett
Henry Smithers .....Marek Windheim
Old Native Woman.....Pearl Besuner
Congo Witch Doctor.....Hemsley Winfield

Tullio Serafin conducted and had also prepared the novelty musically and rehearsed it for many weeks. The stage direction was in the hands of Alexander Sanine. Giulio Setti trained the chorus. The scenery and costumes were also by an American, Jo Mielziner.

Emperor Jones, in its original spoken version, had its first performance by the Provincetown Players at their Playhouse in New York, November 1, 1920, Charles S. Gilpin, a colored actor, playing the title role. The piece was an instantaneous success and since then reached many of the stages in Europe.

Mr. Gruenberg, for the purposes of opera, had to change the play somewhat in form and ending. The chief alterations are the introduction of an invisible chorus (which intones between the half dozen scenes that make up the one act lasting an hour and a quarter) and the suicide of Jones at the end of the opera, who kills himself instead of being shot by the avenging natives. Also, Mr. Gruenberg dropped two of the scenes of haunting which assail the frightened black man during his mad flight through the jungle.

STORY OF THE PLOT

Briefly summarized, the libretto of Emperor Jones is as follows:

The first scene shows the palace of the cruel, bullying, blustering negro, on a West Indian isle, who has created his own throne by preying on the ignorance and fear of the local black population, whom he forces to pay over to him most of the proceeds of their labor. This money is deposited by Jones in a foreign bank, where he hopes to collect it as soon as he considers his power and his life on the island to be in danger. Against that time, he plans escape to the coast and embarkation on a vessel. As a further precaution he has hidden food under a rock in the jungle to sustain him during his flight. Furthermore, he finds protection meanwhile through the supersitition of the natives, one of whom had shot at Jones and missed him. He tells his subjects that he can be killed only by a silver bullet fashioned by himself and fired by his own hand. He carries the "magic" missile in his revolver, which holds six charges in all.

In the opening scene, Jones tells all the foregoing to Smithers, a rascally Cockney trader, and also boasts of his crimes in the United States, where he had been a railroad porter, killed a man in a crap game, murdered a prison guard and escaped from jail. Smithers warns Jones that his day of office on the island is nearly over, and taunts him with the information that the natives are at that moment gathered in the nearby hills, having been joined even by the palace servants. Jones rings his summoning bell imperiously. No one appears. The slow, regular, insistent beating of tom toms is heard. Jones knows the sound. The blacks are stimulating their courage in order to kill. He flees into the jungle.

Arrived there, after long hours of tramping he searches for the food he has hidden, but fails to find it. Fear overcomes him, especially as he cannot seem to get far away from his pursuers and their ominous tom tom rhythm. He breaks into a run and plunges deeper into the wilderness, only to find neither safety nor solace. The sound of the tom tom, now louder, now softer, now faster, now slower, nevertheless approaches inevit-

(*Continued on page* 13)

La Scala Season Opens With Götterdämmerung

Famous Theatre Crisis Unsolved—Planning Fusion With Rome Royal Opera—Pizzetti New Cycle Heard—Molinari Conducts Tommasini Novelty

By RAYMOND HALL

MILAN.—La Scala opened on the traditional St. Stephen's night, in other words the day after Christmas, but, quite untraditionally, with a non-Italian work. In deference to the approaching semi-centenary of Wagner's death, that master's Götterdämmerung was given the season's pride of place. The house was not crowded, but considering the hard times and the prices ($10 for an orchestra seat), the audience was surprisingly large.

The performance, conducted by Victor de Sabata, did not attain a high level of excellence. Except for the efforts of Isidoro Fagoago, who as Siegfried brought life into the third act, it was merely competent. Fagoago was excellent vocally and histrionically, and looked his part. Lotte Burck as Brünnhilde did not fit the role; she is a good singer but not adequate to the stark tragedy of Wagner's score. Considerable criticism was aroused by the fact that cuts aggregating forty-five minutes were made by de Sabata, a doubtful "tribute" to the master who was to be commemorated. What is more, very little attention is being paid to Wagner in the winter's repertoire.

The opening of the opera season, always a great social event in Milan, took place this year under a cloud. The truth is that the crisis precipitated some time ago by the resignation of Sig. Trentinaglia as director-general (as recorded in the Musical Courier) has not been solved. As the result of Sig. Mussolini's intervention, the theatre is now run by a triumvirate, consisting of the Mayor of Milan, the governor of the province, and the head of the Fascist corporation which corresponds to a chamber of commerce in other countries. However, the real cause of Trentinaglia's resignation, namely a deficit of some $150,000, has not been removed.

STILL NO ARTISTIC HEAD

Moreover, the Scala is still without an artistic head, and this lack of leadership is manifested in the absence of real enthusiasm. It is generally conceded that things cannot continue as they are, and it is rumored that the only solution of the difficulty will be found in an amalgamation with the Royal Opera of Rome, under the auspices of the Italian government.

In this way programs and conductors could be exchanged and expenses divided between the two chief Italian opera houses. Co-operation would take the place of competition in a futile effort to satisfy civic pride. While these plans are maturing, the Scala will be virtually marking time. The season's repertoire contains only two completely new works—a one-act opera by Riccardo Zandonai entitled Una Partita, and (for the end of March) an opera selected from 160 submitted to the management and entitled Guido del Popolo, by Iginio Robbiani. Both are based on libretti by Rossato.

NEW PIZZETTI SONG CYCLE

In the concert world the first performance of a new work by Ildebrando Pizzetti has been the principal event. It is a cycle of songs entitled Tre Canti su Testi Greci, for voice and piano, and is his first composition for that medium in several years. It was given at the Milan Conservatory in a program devoted wholly to his works, was accordingly awaited with keen interest, and

(*Continued on page* 12)

Los Angeles Orchestra Presents Modern Works Under Slonimsky

Debatable Scores of Roy Harris and Charles Ives Arouse Discussion

By BRUNO DAVID USSHER

LOS ANGELES, CAL.—Bravos and hisses marked the December 29 program of the Los Angeles Philharmonic Orchestra, when Nicolas Slonimsky introduced himself as well as "debatable" scores by Charles Ives and Roy Harris. The young Russian from Boston directed in place of Dr. Artur Rodzinski, conductor *pro tem.* in Cleveland. To avoid at once any misunderstanding, Los Angeles approved the guest leader cordially enough in the third Mozart Serenade, En Saga of Sibelius and Ravel's setting of the Moussorgsky Pictures. The Friday afternoon audience was less appreciative and less critical, as usual. Mr. Harris, in whom nearby Pasadena, and Los Angeles likewise, take a possessive pride for reasons of residence, could bow his thanks both times.

Slonimsky, to say the least, was sure of considerable interest and appreciation by risking his own Pacific Coast début while championing two American "radicals." He has a flair for the later moderns and knows technically how to re-create their experiments. Gifted and skilled, musically highly determined, withal an experimentalist by inclination, he is a man for the moderns. But he experiments also with established styles, and Mozart, Sibelius and even his Slavic countrymen suffered, as did the listeners, who were not carried away by the fine-sounding, vital yet wilful effects. Mozart seemed at times like a brisk Bach Courante and the long, middle portion of the Finnish tone-poem was changed into a scherzando of hard and fast Spanish dance mood.

IVES' TWO SKETCHES

Demonstrative plaudits and mild hissing followed the two sketches from Ives' New England suite. As played on this occasion, Putnam's Camp was not more than lusty minstrelsy, a real-impressionistic medley of revolutionary war and July fourth exuberance. The serious symbolism as indicated in the program note of the composer, could no more be heard than much of the detail. Much more translucent a cloud of sound was achieved during the tonal meditation on the River Housatonic. A lovely and touching

(*Continued on page* 21)

Stravinsky's Sacre Scores in Madrid

MADRID.—Stravinsky's Sacre du Printemps scored a sensational success at its first performance here in the Teatro Calderon. Enrique F. Arbos, at the head of the orchestra, augmented to 110, was given a tremendous ovation. Arbos, who is in his seventieth year, had prepared the work with much care, and conducted it with youthful fire. He also gave an explanatory lecture before the performance. Madrid audiences are, as a rule, indifferent to modern music.

E. I.

Vladimir de Pachmann Dies in Rome

ROME.—Vladimir de Pachmann, renowned pianist, died here on January 6 at the age of eighty-four. De Pachmann's birthplace was Odessa, Russia. His father, an amateur violinist, had formerly resided in Vienna, where he had known many celebrated musicians, among them Beethoven and Weber. The son had his father's musical tutelage until he was eighteen, at which time he took up his studies at the conservatory at Vienna, remaining there for two years and winning the gold medal. After this he returned to Russia and made his professional début, giving a series of successful recitals. However, his playing did not come up to the young man's own artistic standards, and so for eight years he withdrew from the concert stage and practiced and studied intensively. Berlin and Leipsic next heard de Pachmann, and again he disregarded public approval and retired for another two years of preparation. He finally brought his art to a point which satisfied his own critical faculties, and a long and brilliant concert career followed, which included appearances in all the principal cities of Europe and several tours in this country. He bore the reputation of being extremely eccentric, but always defended himself by declaring that his "mannerisms" were not the result of affectation, but absolutely necessary to the expression of his art. In 1925, in London, when he was asked to play Chopin's Funeral March in honor of the late Queen Alexandra, de Pachmann created a sensation by refusing, explaining that he had last played this music after the death of Edward VII, for whom he entertained a warm regard, and, although he meant no disrespect to the Queen, he could never perform the work again.

THE LATE VLADIMIR DE PACHMANN

Delius' Mass of Life Misunderstood

GLASGOW.—The Glasgow Choral and Orchestral Society has performed Delius' Mass of Life for the first time in Scotland. A contribution to the gaiety of nations has been made by a certain section of the Glasgow community, who objected to the work on the ground of its being Roman Catholic (sic).—W. S. [*The author of the text is Friedrich Nietzsche.—Ed.*]

Sir Landon Ronald Married

LONDON.—Sir Landon Ronald, conductor and head of the Guildhall School of Music, was married in a London register office to Miss Mary (Molly) Callison, daughter of Mr. R. D. Callison of Didsbury, Cheshire. Sir Landon is sixty years of age. He recently became musical editor of the London News-Chronicle, in addition to his other duties. He has the reputation of being one of the best after-dinner speakers in the musical profession.

C. S.

THE FIRST CHAMBER MUSIC WORK OF BRAHMS

THE B MAJOR TRIO

By DANIEL GREGORY MASON

IT is one of the ironies of music history that the first work in Brahms' great series of twenty-four masterpieces of chamber music—the trio in B major, opus 8—should have come to its first performance, not in his native land, not even in Europe, but in our own then musically benighted America. The date was Tuesday, November 27, 1855. The place was Dodsworth's Hall, New York, on Broadway, opposite Eleventh Street and one door above Grace Church. The players were Theodore Thomas, violin, then only twenty years old; Carl Bergmann, cello, and William Mason, piano, a young man of twenty-six. The program, recorded in Dr. Mason's Memories of a Musical Life, closed with the Brahms trio, announced as "Grand Trio in B major, opus 8". (trios were always "grand" in those days.) Dr. Mason's understatement that the piece was then played "for the first time in America" is misleading; it should read, "for the first time in the world." Florence May, in her Life of Johannes Brahms, states specifically: "The trio was performed for the first time in public, to the lasting musical distinction of America, on November 27, 1855, at William Mason's concert of chamber music in Dodsworth's Hall, New York. . . . It was played for the second time at Breslau on December 18 of the same year." If we compare this with the statement of Kalbeck, in his standard biography of Brahms, that "The very first public performance . . . took place on December 18, 1855, in a chamber music soirée of Messrs. Machtig and Seyfriz in Breslau" (1) it seems clear that Kalbeck has fallen into error through not having heard of the New York performance, the priority of which is established by the dates.

As is well known, the trio that Mason and his associates played on that Tuesday evening in November, 1855, written only a year before by the twenty-one-year-old composer (Brahms was born in Hamburg, May 7, 1833) was vastly different from the version we know today, revised by the mature master thirty-seven years later, in 1891, near the very end of his long life. There is hardly any analogue in all music history for this revision by a great master, in the heyday of his powers, of his very first chamber music work, exuberant with youthful genius, but also crude, turgid, and revealing on every page inexperience and bewilderment in face of problems that later became child's play to him. The confrontation of the two versions is thus of absorbing interest. We could ask for no better object lesson than they give, by their contrasts and possibly quite as much by their similarities, in precisely what constitutes Brahms' greatness.

The main themes of all four movements, to begin with, remain essentially unchanged; and great themes they are, sturdily moving along the diatonic scale in strongly articulated rhythms, recalling the simplicities of German folk-song that Brahms so dearly loved and so minutely studied. Take for instance the opening theme of the first movement, soaring and full of youthful ardor in each phrase, broadly and widely constructed as a whole with true Brahmsian "long breath." In William Mason's copy of the early version, still in existence, though the paper is flaking off at the edges and yellow with age, (2) the opening sixty-two measures are virtually identical with the same measures as they are shown in the Eulenberg miniature score of the later version.

Virtually, but not literally: Brahms at twenty-one, as at fifty-eight, started off his melody with the piano, continued it with the cello, and did not entrust it to the violin until the twenty-first measure. But the youthful Brahms was modest and timid, hospitable like all really good craftsmen to suggestions; and he had a friend, the great violinist Joseph Joachim, whom at that time he regarded as his superior in composition, and who all his life continued to exercise a profound influence upon him. So in deference to the wishes of his friend, who did not like the violin to be kept so long silent, he introduced for it some insignificant and otiose little scraps of counterpoint against the cello melody, to be seen to this day in the old edition, but stricken out when he grew old enough to know what he really did not want. The episode is amusing; first and last Joachim made many suggestions; probably few were as bad as this one, and surely the sum of them brought him invaluable stimulus. . . . There are some other interesting changes of detail in the piano writing of measures 55-58, showing what pains Brahms, said by some to be indifferent to sonorities, was really willing to take for them.

But our interest in the first theme, far deeper than one in superficial detail, goes right to the root of structural relationships that must be understood by anyone who wishes to understand its composer's work as a whole. To put the case bluntly, we may say that the young Brahms' theme (No. 1 in Figure 1), ironically enough by its best qualities—its firm pace, strong lyric individuality, and noble proportions, defeats his immature skill when he seeks to fit it as a part into a complete sonata movement. His theme is too big for him. It makes Gordian knots in his texture as a whole, to unravel which he acquires sufficient skill only after years of experience; in his first version he tries to cut them—and naturally fails.

The theme owes its dignity to a number of noteworthy peculiarities. First of all, it is not a short pregnant fragment, such as Beethoven likes to use as a main theme, but a complete lyric melody, laid out on a scale truly Schubertian in its deliberation. After a statement of the main thought in three phrases of four measures each, we have a contrast (beginning, as is usual with Brahms, on dominant harmony) in 2, 2, and 4, followed by a return of the opening phrases in the tonic, now in full sonority, 4 and 4. The contrast and the return are then both repeated, but with a natural growth of the thought which, in a way worthy of the maturest Brahms, and highly characteristic, introduces an elongation of one motive into half-notes, alters the contrast to an interesting 7-bar rhythm, and extends the return to nine bars. Once Brahms has introduced this augmentation, moreover, he proceeds to play upon it with a rhythmic imaginativeness worthy of his most advanced maturity, introducing diminutions of it to eighth-notes, and even changing the fundamental measures from two beats to three beats without disrupting our sense of continuity, and thus finally building out his theme to no less than sixty-two measures. All this appears in the earlier version essentially as in the later, and reveals in the twenty-one-year-old composer a constructive power of the first order; but by the bulk of its proportions it raises a difficult problem in sonata style.

This problem, despite its difficulty, might not have proved insoluble had not Brahms failed to avoid a pitfall laid for him (as for immmerable young composers before and after him) by two other features of his theme. First, like so many of his melodies, it is very rugged and simple in its harmonic basis; like the German folk-songs he so loved, it grows out of the fundamental tonic and dominant harmonies, and follows the line of the diatonic scale. This is admirable; but unless the other themes afford contrast, it is a pitfall. Secondly, and more seriously still, its rhythmic movement is strongly "thetic"—placing the important notes solidly on the accented beats; if we count its half-note beats aloud, emphasizing the important notes, it reads thus:

"*One,* two, *One,* two
One, two, *One,* two," etc.

This weightiness of movement is further emphasized by a subordinate rhythm of eighth-notes; for, since it is a general principle that the greater the subdivision of the beats by the notes of the secondary rhythm, the more slowly does the primary rhythm have to move, these eighths naturally hold it to a very moderate pace.

The scene is set, then, for the discomfiture of the youthful composer. We can follow the stages of it with an amusement not unmixed with pity. Our pity, however, will be lightened by remembrance of his later almost unmatched success in marshalling the very forces that here defeat him.

His first misstep, fatal, irremediable, is the adoption of a second and a third theme (II and III, in Figure 1) which do nothing to afford contrast to the thetic rhythm of the first, but turn its weightiness to downright heaviness by their pitiless insistence on beat One. (It is true that in the fourth and sixth measures of Theme II there are rests on the first beat, but this relief is superficial and proves illusory.) To make bad worse, Brahms associates with his second theme a fugue subject, reserved for extended use later, of the most conventional "school" type, again relentlessly insistent on beat One. The result is that, having no essential rhythmic contrast to help him, he finds his second theme unaccountably wearisome, especially in the breadth of proportions the scale of the main theme imposes upon him, and in the hope of relieving this monotony (sympathize with him, all ye young composers who have done hopefully the same hopeless thing!) speeds up his fundamental pace—as we note from the subsidiary rhythm of quarter-notes substituted in Themes II and III for the eighths of Theme I. He has now broken his sonata-form into fragments as unmendable as those of the fallen Humpty Dumpty. Anyone who will play through Themes II and III at a natural pace, and then try to go on, at the same pace, with Theme I, will see that this false remedy for monotony of rhythm has both left it uncured, and introduced essential lack of unity into the whole movement. Theme I cannot, in fact, be resumed after II and III without change of pace,—a cruel psychological *donnée* which involves Brahms, at the beginning of the repetition of his themes, in a fruitless effort to bridge back (Brahms, later to become the supreme modern master of rhythm!). The net result of this at first sight simple mistake of adopting themes of identical rhythm but irreconcilable pace is that he has on his hands a movement that no ingenuity will save from the monotony of its rhythms, nor from the disunity of its vacillating meter. What he is after is just the reverse—a movement that should impose on the unity attainable only by uniform pace the living variety of contrasting rhythms, and that is precisely what he gets in the later version.

The clue to the success of that version is the second theme which, as brief and to the point as its complex nature will permit, takes in it the place of the earlier prolix and monotonous second theme, fugue subject, and third theme. This new and beautiful theme is shown at Figure 2.

It is followed by only eight measures of retransition to the repeat of the main theme. The clue again to the effectiveness of this theme, one of the finest in all Brahms, is its real contrast with the first, both by the elusive chromatic steps which its melody opposes to the diatonic vigor of the other, and more especially by its masterly combination of metrical conformity to the first with profound and essential rhythmic contrast to it. This theme is not thetic, but anacrustic: that is to say, its note-groups begin not on the beats but before the beats. If we follow the common custom of calling a half-beat "And," we shall find that it must be counted as follows:

"*And* One and two, *And* One and two
And one *and* two *and One* . . . two."

The more one ponders the movement as a whole, the more one will wonder at the true flexibility, the inexhaustible variety, that this change of rhythmic patterns brings with it. Equally notable is its preservation of identical place by means of the subordinate eighth-notes appearing from time to time, making more impressive, by the deliberation they entail, the quarter-notes of the two opening groups. Finally the structure of this theme, though made like that of the first on the simple scheme of statement, contrast, and return, is carried out with admirable freshness of invention. It can be shown concisely in tabular view:

Statement, G sharp minor. Phrases of 4 and 4 measures,

the first with a half cadence, the second with full cadence. Contrast, C sharp minor. 4, 4, and carried on 4 more by sequences. Return, *forte*, theme in the two strings, carried on by augmentation into a magnificent phrase of 14 measures.

In the eight measures of retransition to the repeat of his themes Brahms not only avoids the laughable *gaucheries* of the first version but introduces a triplet figure of subordinate rhythm that kills at least five birds with one stone:

1. It holds back the pace to a breadth that ends the exposition with great dignity.
2. It echoes with a difference the previous triplets of page 6, measure 3 (Eulenberg miniature score), thus serving the unity of the whole.
3. It prepares an interesting figure in the development (most of page 10).
4. It gives the figuration needed for the recapitulation of the main theme, as we shall see in more detail later.
5. It gives the cue for the slightly modified, completely charming, figure used in the coda (last four measures of page 19).

By thus reducing the three themes of his original version to two which embody a real contrast in a fundamental unity, Brahms has done more than turn a non-sequacious, messy exposition-section into a highly cogent and stirring one; he has prepared the way for transforming his whole movement from its initial prolix incoherence into its final magnificent directness. To observe the change in all its fascinating detail must be left to individual students. We must be content here to examine briefly a few of the most salient results.

Take, for instance, the matter of the recapitulation of the themes, that stumbling block on which sonata-form so often wrecks the unwary. In the early version Brahms brings back his themes with all the helpless literalness, the equable insistence on the important and the unimportant alike, with which children tell stories—and childish composers recapitulate, the whole sixty-two measures of his first theme being reeled off before us *seriatim*, as if we had no memories, and no imaginations of our own, a heavy half cadence beforehand having cut off what preceded and made all the more painfully obvious this literal return. Contrast the subtle way in which, at the bottom of page 14 in the new version (Eulenberg) the main theme steals into the strings, not in the original B major but in the related and as it were veiled key of G sharp minor, the piano meanwhile steadying the pace with the triplet figure already prepared. Note how it gradually acquires force, until at the bottom of the next page it asserts itself more strongly than ever—thanks largely to those same triplets. Above all, note how even this new force of statement is heightened by the incomparable force of brevity, sixty-two measures boiling down to twenty-one, or about a third of the original statement. And note the passage immediately following this, in which the anacrustic rhythm of the second theme is so ingeniously yet naturally prepared that only nine measures of it are needed to introduce that theme itself, now beautifully garlanded in piano arpeggios.

But the most striking contrast of all is that between the two codas; and this is what we should expect from a composer in his matur-

THIS article has especial interest because of the forthcoming publication of Mr. Mason's book, The Chamber Music of Brahms, to be issued for the Brahms Centenary, May 7, 1933. The volume will be the first book in any language to be exclusively devoted to Brahms' works for small groups of instruments, and will be appreciative and analytical in treatment, not biographical except incidentally. It will discuss in order all twenty-four of Brahms' masterpieces in chamber music, including sonatas for violin, for cello, and for clarinet; trios; quartets, both with and without piano; quintets; and sextets.

Mr. Mason was enabled by a grant received from the Oberlaender Trust to spend several months last summer in Germany and Austria. In Vienna he secured facsimiles of certain manuscripts of Brahms never before reproduced, which will illustrate the book, together with many excerpts from the works examined, most of them arranged for the piano for the convenience of music-lovers.

Mr. Mason is known as a composer and for his writings on music. He is MacDowell Professor of Music in Columbia University.—THE EDITOR.

(1). Kalbeck, I 62, footnote.

(2). This copy bears in pencil the signature "Wm. Mason" and is evidently the first edition, as it carries the mark "Leipzig, bei Breitkopf & Hartel" and the printer's number 8953, as given in the Brahms Thematic Catalogue (Thematisches Verzeichniss). The date given in the catalogue, by the way, 1859, is an error, the correct date, as Kalbeck states, being 1854. The edition could thus easily have been in Mason's hands by November, 1855. He had been studying with Liszt and had met Brahms himself at Weimar at the time of that famous unfortunate meeting of Liszt and Brahms. His copy of the trio, however, was bought not in Europe but after his return home, as is shown by a half-obliterated rubber-stamp of the firm-name "Schartenburg & (Illegible) New York." The violin and cello parts are still intact, but contain no bow marks or other pencillings, so that probably they are not the ones used in the performance. The early version is issued in a modern edition, convenient for study, by the Edition Breitkopf (No. 6051, "Erste Fassung").

IN NEXT WEEK'S ISSUE

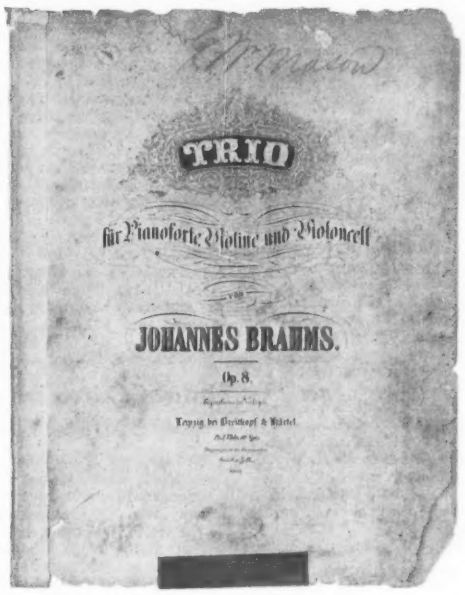
AMERICAN NATIONAL HYMN ROUNDS OUT A CENTURY

By E. Clyde Whitlock

Figure 1

Figure 2

Figure 3



Musical examples from the Brahms Trio, and title page of first edition owned by William Mason, uncle of Daniel Gregory Mason.

Figure 4

ity famous for his codas, in which he always seems to bring forward something both more subtle and distinguished and more simple and inevitable than anything we could possibly have imagined.

In the early version he is hopelessly beaten before he starts, by the facts, first, that he has nothing new to say about his central theme, which moreover he has already given us twice in its entirety, and second, that his other two themes are too like it in rhythm to afford him any effective contrast. Hence, as proverbially is always the case with those who have nothing to say, he takes to ranting: his last two pages are devoted to *fortissimo* shoutings of the theme which, since their noise is quite unsupported by new thought, leave us unmoved, while the final cadence is mere Lisztian bombast oddly out of character in Brahms: a pompous succession of trite chords *con tutta forza*—in short, the false sublime. It all reminds us of the wind's effort, in the fable, to make the traveller take off his coat; and the more it blusters the more we turn up our coat collars in indifference, and go about our business.

It is only in the second version that the sun comes out. With the abatement of the pace to *tranquillo*, cello and violin begin to alternate the phrases of the main theme, emphasizing in each fragment the suspension that forms its expressive essence, the violin soon turning it into sequences which prolong and intensify it. The piano too joins in, seeking the subdominant key that almost invariably lends its restfulness to Brahms' codas, and dying out (*perdendo*) through groups of three eighth-notes generated from the suspensions, to rhythmic obliteration and silence. Then, in the moment of profoundest tenderness quoted in figure 3, as if reborn from these groups of three eighth-notes, the three quarter-notes of the second theme, their anacrustic attack restored, are distilled to a new concentration. Their downward form draws a new tension from its harmonization in seventh-chords, their upward form is given the touching simplicity of unison utterance, first by the violin and then by the cello; and when the piano takes it in both directions at once, that subdominant seventh chord with raised fourth step that Brahms so dearly loves, and the wide spread in register, touch it to a real exaltation. This is a great moment; in it the so familiar theme attains a new significance. Then finally, a few more sequences of the suspended and entwined voices lead up to a quicker, more energetic use of the same suspensions (all, we notice from the second measure of the main theme), with which the movement reaches a vigorous ending.

Of the other movements, the most complex one structurally, and therefore the one which suffers most in the early version from the composer's inexperience, and in the later gains most from his expert revision, is the finale. After the thorough analysis we have made of the *Allegro*, the student will have no difficulty in comprehending for himself the insuperable obstacles to conciseness that the young Brahms puts in his own way by associating with the breathless, urgent rhythms of the main theme a song theme that, however it may be written, gives the effect of an exasperatingly deliberate 9-4 meter as prosy and endless as a country sermon. In the later version he substitutes a theme of assertive movement which, even if we cannot admire its emotional quality, at least provides to the structure the needed brief yet effective contrast. The accusation of "heaviness" which Landormy brings against this theme, despite its being the standard and almost automatic accusation of French critics against German composers, seems in this case justified. The theme surely is heavy, and rather manufactured into the bargain; at least it is not interminable.

The scherzo, with its staccato playfulness and mystery, and with the broad-gauged enthusiasm of its Trio, undergoes little change. Only its ending, deprived of some indecisive rhythms that sounded merely wrong, is made to flutter out in whiffs of arpeggio and mysterious soft chords.

The *Adagio*, naturally of all four movements the profoundest in expression, affords in the final version striking evidence of the essential unity of Brahms' musical character and point of view throughout his life. For the noble poising song of the cello, punctuated by pondering questions from the piano, which he added in 1891 (Figure 4b) provides the exact completion our feeling demands for the hollow, mystical harmonies of the opening theme, conceived so surprisingly, and yet so characteristically, by the youth of twenty-one (Figure 4a). The one, we should say, is the necessary complement and continuation of the other. And yet it did not follow it until after thirty-seven years! What did originally follow it was a rather square and commonplace tune in E major, which some have blamed for its resemblance to Schubert's Am Meer. The proper answer to such hunters after unimportant resemblances, who at their best distract criticism from real issues and at their worst develop controversies over alleged "plagiarisms," is Brahms' own "Why, any fool can see that!" Had Brahms made something of his own out of Schubert's melody, no intelligent critic would have grudged him it. The trouble was that he made so little of it, and that its prosaic flatness, as he used it, made an unfortunate anticlimax with the elevation of his main theme. That needed a companion that could bring its almost celestial beauty down to earth, and into men's questioning hearts; and this was what he gave it in the rewriting, and what turned the finished slow movement from a torso of high promise into the first of those incomparable poems that are the great slow movements of his best chamber music compositions.

It is strange, after our analysis, to find reputable writers like Landormy and Florence May actually preferring the early version. It is hard to understand what prompts Landormy, unless it be a *parti pris* against revision of any sort, to write that the second version, "more correct, more harmonious in its forms, has allowed to escape the best of the musical content of the first; it is only a work honest but banal"—*ce n'est plus qu'une oeuvre honnête, mais banale.* Our conclusion would be, on the contrary, that while the themes of the early work could have proceeded from none but a genius, its workmanship is painfully immature; and that it is only after 1891 that solidity of architecture is added to flashes of inspiration, and that turgid incoherence gives place to directness, conciseness, clearness, and the eloquence of the master.

Self-Command Should Be Goal of Pianist, Says Marjorie Garrigue

PARIS.—Marjorie Garrigue in her Paris recital, disclosed such command of self, that the Musical Courier felt she should be asked how she had done it. Therefore I was not surprised to discover that in the same way she knows what she is playing about when she plays, she knows what she is talking about when she talks.

This had been her professional début, but her stage presence would have done any of the time-tried professionals honor. So I asked Miss Garrigue, "Where did you acquire your professional manner?"

MAKING MUSIC A RITUAL

"It is very kind of you to say that I have a professional manner," she answered, not without a certain sly smile which I liked very much. "I suppose it is due to the fact that I am exactly the same on the stage as when I am working at my piano in my home. I make every approach to the piano a ritual—for music is my religion. In the morning, before I begin to study, I see that the piano is carefully dusted, the keys washed and the room in order just as though I were expecting auditors. I generally wear sport clothes at work but I dress carefully and comb my hair with as much attention as I would if I were going to play a concert." (I mentally recalled a number of lady pianists I had now and then taken unawares.)

"I never allow myself to sit carelessly or awkwardly at the piano. I work out the motions I am to make as carefully as though they were indicated on the score—in fact these are among my additions to the score. Each note and every phrase is to be struck and played with a particular motion and movement. When I first begin to work on a piece I try many probable best motions and movements and finally decide upon the most effective and then dismiss all others. The actual quality of the tone is dependent upon each part's relation to what has preceded and what is to follow. One cannot leave this quality to chance or so-called inspiration, and so I look for the best and hold to it after I have found it.

ECSTASY AND THE AUDIENCE

"You see, Mr. Schwerké," she continued, "I believe that the place to do the experimenting is in the laboratory and not in public. The time to get excited over a piece of music is when one is learning it, not when one is playing it for a paying public. And so when I go to the piano I get tremendously stirred up at the discovery of fresh beauties in whatever piece I have in hand. But the audience does not want the performer to get excited and lose his heart and head—they want him to stir them into an ecstasy of self-forgetfulness.

"I always feel that I am playing to an audience. This feeling has been built up in me by incessant drill in my own home. During the past eight months we have been living in Southern France. Our villa had a large drawing room where I played frequent concerts for friends and neighbors. During one period of three weeks I played a forty-minute program every night for my husband and sister. Every Sunday afternoon I played an entire program. Sometimes we all put on evening clothes, just to make it more real, and we carried off the *soirée* just like a real recital. The week before coming to Paris I gave my recital program three times in my home. Before the concert I played it twice in the hall where I was to give my performance."

A PIANIST'S PHILOSOPHY

"Just the same, Miss Garrigue," I put in, "you seemed very, very much under control—in spite of your emotional playing. Have you a special philosophy that does that for you?"

"If I have a philosophy, it is perhaps more nearly Greek than anything, and if I have control it is because I yield. I do not believe in individual greatness but in the greatness of forces. Therefore I yield myself to the domination of noble thoughts—thoughts of beauty and the drama of human effort in this world of dangerous conflict. Always on the day of a concert I keep away from people and personalities and read fragments from the most beautiful and inspiring things in literature. The day of my début concert in Paris my husband read a great deal of Byron to me and that evening just before I went out to play the Bach and Franck he read John's narration of the Resurrection of Jesus."

Among these ideas is inspiration for a valuable book; and were Marjorie Garrigue not so busy making a career on these principles I would try to induce her to express them in writing.

I. S.

Christmastide in London Has Carols and Messiahs

Tradition to the Fore—Haensel and Gretel as Usual—Covent Garden's Doom Definite—Holiday Recitals Scarce

LONDON.—Christmas time is the signal for aggregations of people to vocalize, and this Christmas was no exception. From huge bodies like the Royal Choral Society carolling *en masse* in the Albert Hall down to the two small boys on the street who kept me awake half the night with an atonal version of God Rest You, Merry Gentlemen (what irony!), all the singers of this very vocal isle were inspired with the preservation of a tradition which, for better or worse, started some time back in the Middle Ages. One needs a large dose of sentimentality and a handy supply of oropax to survive it with one's temper intact.

Now that it is over, the annual Christmas concert of the Oriana Madrigal Society, which goes in for quality rather than numbers, stands out as perhaps the high spot in this festival of sound. Broadcasting, of course, contributed its share, and rather the better share, for we had beautifully sung carols from the East End of London, from King's College, Cambridge; and, if your set was sufficiently selective, from various places on the Continent. This reviewer, for instance, heard them from Holland and Germany, France and Switzerland; and on Christmas morning was able to listen to a marvelous performance of Bach's Cantata for Christmas Day from Leipsic, with the "Thomaner" choir and the Gewandhaus Orchestra.

THAT "TRADITIONAL" MESSIAH

Traditional as the carols themselves is Handel's Messiah at Christmas time. This year we had Beecham's high-speed version. It was "dynamic," "vital," "glorious," "brilliant," "all right" (to quote only a few journalistic epithets), but, as one critic asks, was it Handel? Considering what a bore oratorio is nowadays to many persons, it is certainly refreshing to hear what is after all just music, bereft of its heavy "sacredness," sung and played rhythmically and with verve. The Philharmonic Chorus and the London Philharmonic Orchestra collaborated on this occasion for the first time. Thea Phillips, Muriel Brunskill, Walter Widdop and a new bass, William Pearson, were the excellent soloists. The Handel Society, doing the same oratorio at another place two days before, was, despite the earlier date, a bad second.

In opera, the Christmas tradition, in America and in Europe, now calls for Haensel and Gretel, and a happier thought never struck a theatrical manager. In London the fulfillment of this Duty to the Young lay in the hands of the Old Vic and Sadlers Wells company, conducted by Geoffrey Toye. There were four performances in the two theatres, all deservedly popular and successful. Two young English singers, Rose Morris and Olive Dyer, were properly adorable in the title parts, and the production under Summer Austin as enchanting as the music, perennially fresh. The performance was preceded by a ballet version of Elgar's Nursery Suite, arranged by Ninette Valois.

In the face of the now definite sad news that Covent Garden Opera House will be pulled down after the next spring season, it is comforting to know that English operatic tradition now has other and equally vital roots.

QUIET BEFORE THE STORM

There has been a lull in orchestral concerts, just before the winter season of Promenade concerts—an innovation which will probably become another tradition under the name of Christmas Proms—sets in. Only one concert of the London Philharmonic under Beecham has yet to be recorded from the pre-Christmas week. The Pastoral Symphony from Bach's Christmas Oratorio gave it the seasonal cachet, followed by an excerpt from Handel's Solomon—the Arrival of the Queen of Sheba. This Sir Thomas did so convincingly that the audience demanded it over again, and got it.

Between this and Schumann's lovely B flat symphony, Hubermann played two concerti, Bach's in A major and Mozart's in G major, both intensely musical and highly accomplished performances.

WARLICH CELEBRATES GOETHE

We have had some artistic solo singing just before the holidays, and none more artistic than Reinhold von Warlich's, who gave a Goethe centenary program in the Council Chamber of the Chelsea Town Hall. Warlich is the cultured intellectual *par excellence*, and his program showed equally great knowledge and taste. Beethoven, Schubert, Loewe, Schumann, Brahms, Wolf and Jarnach supplied his settings of Goethe poems, all sung with the ultima of expression and intelligent articulation. Something akin to Warlich's method is employed by Povla Frijsh, who made her first appearance here in years before the American Women's Club. She delivered the text with due regard to its meaning and poetic value, and sang the music—mostly French and Scandinavian—with distinction.

SURYA SENA SINGS AGAIN

Surya Sena, of Ceylon, who recently aroused unusual attention here as an exponent of Singalese and Hindu music, added to his reputation with a recital at which he demonstrated again his genius for interpretation. His singing of the Eastern music, the texts of which he first explains in remarkably choice and mellifluous English, is a rare experience. But his ability transcends national or racial boundaries, for he is equally convincing in his representations of Greek, Roumanian, Peruvian and negro songs, all collected by himself. A very beautiful and malleable baritone voice is an important ingredient of Mr. Sena's art. He was again assisted by Nelun Devi, who plays both the Indian *sitar* and the western piano.

Folk songs again provided the vehicle for another very talented singer, Eve Maxwell-Lyte, who gave her second recital in costumes which stood out very effectively against a black background curtain. Italy, Holland, the British Isles and America are her pastures, and she was especially effective in French Canadian songs. She "dramatizes" each song by gestures, and thus achieves a colorful if unorthodox interpretation.

Instrumental recitals have been few during the past fortnight. Mention should be made of the visit of Georges Enesco, whose art is too well known in America to require comment; and Karol Szréter, Polish pianist of considerable qualities. Enesco played sonatas (including one of his own) with Yvonne Arnaud, who divides her time between acting and piano playing, in both of which occupations she exercises a high degree of charm.

CÉSAR SAERCHINGER.

Warsaw Celebrates Tansman Visit

WARSAW.—Alexandre Tansman, the Polish composer resident in Paris, has had a festival given in his honor here, on the occasion of which he personally visited his native land for the first time in twelve years. The festival, organized by his Polish colleagues, took place in the great hall of the Institute of Arts, where only the music of particularly distinguished composers is performed. Mateusz Glinski, editor of Muzyka, made an address of greeting, in which he summed up the creative work of Tansman.

The program of the concert comprised a piano sonata, songs, Polish Dances, the Sonatina Transatlantique for two pianos, and Tempo Americano. Besides the composer himself at the piano, the participating artists included Jadwiga Hennert, eminent Polish singer, and Richard Werner, pianist.

On the following day a reception was given for Tansman by the Polish Society for Contemporary Music, where he was greeted by the honorary president, Karol Szymanowski, and brought into contact with his colleagues after his long absence.

M. G.

THE RETURN OF THE PRODIGAL

Reception given to Alexandre Tansman by the Polish Society for Contemporary Music in Warsaw. (x) Alexandre Tansman, composer; (1) Karol Szymanowski, composer; (2) Mateusz Glinski, composer; (3) Piotr Verkowski, composer; (4) Michel Kondracki, composer; (5) Alice Simon, musicologist; (6) Juljan Tuwim, poet; (7) Karol Stryjenski, painter, director of the Warsaw Institute of Arts.

Edna Zahm Soloist With Buffalo Chorus

BUFFALO, N. Y.—Edna Zahm, soprano of New York, scored as soloist with the Guido Chorus of men's voices (Seth Clark, conductor, and Eva Rautenberg, accompanist) in the club's first concert of its twenty-ninth season, at the Hotel Statler. The audience was large and enthusiastic, and the program was up to the usual high standard of this organization. Miss Zahm was heartily welcomed upon her reappearance in her home town, and she delivered her offerings with brilliance, dramatic fervor and beauty of tone, in combination with musicianship and graceful stage presence. Miss Rautenberg won high favor for her playing on short notice of Miss Zahm's accompaniments, due to the sudden illness of Elmer Zoller, the soprano's New York accompanist; also as pianist for the chorus.

The second musicale of the Sunday Evening Ensemble was a Christmas concert given under the direction of Robert Hufstader at Albright Hall of Nichols School, when an unusual type of program was presented admirably by Mr. Hufstader as organist-director. The vocal soloists (Margaret Adsit Barrell, Edna Luse, Charles Mott and Thomas Woodruff), a mixed chorus of thirty voices, string players (Harriet Lewis, Helen Eastman and Agnes Milhouse) combined in an enjoyable presentation, the audience joining in the singing of carols at the end.

The Buffalo Choral Club (Harold A. Fix, director), gave its first seasonal concert at the Twentieth Century Club. A miscellaneous program was enjoyed by a large audience. Joseph Phillips was baritone soloist, with Frans Thomsson as his accompanist, and Frances Nye Sauer accompanist for the chorus. Members of the club assisting as soloists comprised Lillian Veatch Evens, Florence O'Day, Adelaide Thomsson, Hester Codling, with Frank Kuhn, cellist.

The Buffalo Symphony Orchestra (under the capable leadership of John Ingram) is giving a series of free evening public concerts in the high schools, also intimate recitals at Albright Gallery every Saturday afternoon, and "pop" concerts at Elmwood Music Hall. Dr. Frans Vissert Hooft is chairman of the Civic Music Committee which is directing the activities of the orchestra. This work is highly appreciated by the Buffalo public.

The Schwaebischen Saengerbund (Erich Beu, conductor), assisted by the Wiener Salon Orchestra, opened its season auspiciously before a large and cordial audience. Mr. Beu led his forces through a musicianly program. Julius Braeunlich, tenor, lent variety in a Wagnerian solo number, the chorus following with an excerpt for men's voices from Wagner's Flying Dutchman. Under the direction of Mr. Beu, who is also accompanist and violinist, this chorus is rapidly coming to the front as one of Buffalo's worthiest music organizations.

L. H. M.

Berlin Hails Heifetz

(Special cable to the Musical Courier)

BERLIN.—Jascha Heifetz was acclaimed enthusiastically on January 4 by a huge audience which included the former Crown Prince and Princess, when he appeared with the Berlin Philharmonic Orchestra (Martin Abendroth conducting), his first concert here in five years. He played the Mozart, Beethoven and Brahms concertos. Heifetz was last heard with this orchestra in 1914 under Nikisch. The January 4 triumph completely effaced memories of the unfavorable reception accorded the violinist here in 1927. The critics declare that Berlin has rediscovered Heifetz.

PEYSER.

ENGLISH PIANIST WINS LIBEL SUIT

LONDON.—Solomon, English pianist, was awarded £50 damages in a suit against the Musical Standard, which in a recent issue berated the Pianoforte Society for engaging only foreign artists. Solomon happened to be one of the artists engaged, but when the society called the Standard's attention to the fact, the paper refused to acknowledge its mistake. It published a further article in which it referred to Solomon as only "technically" a native of England. This implication cost the publishers not only $250 (at par) but a public apology. Solomon's full name in private life is Solomon Cutner.

C. S.

Paris Ballet Master Gives Ideas

Serge Lifar Asks for Consideration of Dancing Limitations by Composers

PARIS.—Serge Lifar is one of the men of the times. To his qualities of interpretative artist are added the rarer qualities of innovator and creator. He not only has ideas, but knows how to express them and give them such form as to render them serviceable to others.

Interviewed in his Paris apartment—a cozy retreat, filled with relics of the career of the Diagheleff Ballets, of which Lifar was *premier danseur*,—Mr. Lifar had interesting things to say about his favorite subject, the dance.

"The Paris Opéra," he said—and here let me recall that, in the space of a few years, Lifar has become not only *premier danseur*, but ballet master of that institution,—"always endeavors to do the best possible. And the best for the ballet, is to remain young, new and alive."

"That is all right," the interviewer replied, "but how are you going to reconcile the modern idea with the classical tradition which obtains at the Paris Opéra?"

"The Opéra ballet," he replied, "while remaining faithful to the classical school and its works, is at the same time making an effort (thanks to the artistic acumen of Director Rouché) to renew itself and to go forward. This is necessary for an art like the dance which ought always to express youth, rhythm, movement and vibrations . . . And as you know, going forward, progressing, penetrating the unknown, seeking out the new, is not accomplished without coming up against and having to overcome tremendous difficulties."

Lifar, who had just offered his staging and dance arrangement of Prokofieff's ballet On the Borysthène (of which he was author of the libretto, and in which he took the leading male part), at the Paris Opéra, explained the work as an evocation of the boundless steppes, and of the lyricism of the life of that region, where legend and reality know no separation.

"Though an advocate of the new and everything that is sincerely and honestly modern, I have to say that I am not wholeheartedly in favor,"—I had asked him his opinion of modern scores,—"of excessive changes of rhythm in the melodic development of a musical phrase that is to find its expression in the dance. These changes only create useless difficulties for the person who arranges the choreography and for its executants. The dance should not be expected to describe the music, but should measure it,—the expression of a state of feeling in space of time, so to speak. A human body, for example, cannot express technical speed with the rapidity with which a pianist's hands can express it, and the too frequent and unexpected changes of rhythm are also too fatiguing to the dancer's respiratory powers. Young composers should be careful not to ignore the physical limitations of the human body."

"I am afraid almost all of them do," I opined, not as one who has to dance modern ballets, but as one who has to look at practically all of them.

"And you are entirely right," Lifar replied, the while contemplating portraits of Vestris, Louis XVI and Diagheleff, "but fortunately the counter-current has already set in, and there is now clearly visible in modern ballet, a tendency towards simplicity and expression in which technic is only a means making it possible for the dancer to delineate and to express. And this tendency towards more human exteriorizations, is also visible in all the domains of art."

I. S.

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Stokowski Presents Shostakovitch Work with Philadelphia Orchestra

Fabien Sevitzky Leads Simfonietta in Delightful Program

PHILADELPHIA.—The program for the Philadelphia Orchestra concerts of December 30 and 31 (Leopold Stokowski conducting) held a combination of the tried and true, and the untried. The Vivaldi Concerto Grosso in D minor (L'Estro Armonico), Schubert's Unfinished Symphony and the Dubensky fugue for violins in nine parts belonged to the first class, and the Shostakovitch May Day Symphony to the last. Each of the first three numbers was given with detailed beauty of interpretation, the orchestra playing magnificently and the audience manifesting great approval.

The May Day Symphony was revolutionary in more ways than one. Harmonically, it made use of many of the modern idioms, but its chief characteristic was its strength and ruthlessness. Beginning in holiday spirit, it progresses, or retrogresses, to a mad orgy of hate and destruction, which, at times, becomes almost unbearable. The performance of the orchestra and interpretation of Dr. Stokowski were excellent, painting the picture in tone powerfully, but it can scarcely be classed as a pleasant experience.

CHAMBER STRING SIMFONIETTA

Fabien Sevitzky, founder and conductor of the Philadelphia Chamber String Simfonietta, has distinguished himself in many ways and in many places, both as a conductor and for the interesting programs which he prepares. This last fact was again evident at the second concert of the Simfonietta's season, in the Bellevue-Stratford Ballroom on January 4. One of the works was given for the first time anywhere in its present form, and one was offered its first performance in America. The number receiving its premier hearing anywhere was L'Offrande a l'amour de la Sainte Therese de L'Enfant Jesus, originally composed as a string quartet, but revised for stringed orchestra by the composer, Tscherepnine, especially for, and dedicated to, Mr. Sevitzky and the Simfonietta. It is in seven sections, played without pause, and is deeply religious in character. It was finely interpreted and played. Mr. Tscherepnine was present and was called upon to rise and acknowledge the prolonged applause. The other novelty was a suite for stringed orchestra by Janacek, consisting of six sections, all beautiful and thoroughly enjoyable. The ensemble did exquisite work under Mr. Sevitzky's leadership, and well merited the enthusiasm which the work evoked.

The other numbers on the program were equally charming, beginning with two preludes of Bach transcribed for stringed orchestra by Pick-Mangiagalli, followed by the lovely Serenata Notturna by Mozart, in which the utmost delicacy was achieved. Suite Rakastava (in three parts) by Sibelius was splendidly done, as was also the Introduction and Allegro by Elgar, which closed the regular program. The solo string parts of the Mozart and Elgar numbers were played exquisitely by A. Zenker and G. Monasevitch, violins, S. Rosen, viola, B. Gusikoff, cello, and H. Wiemann, double bass. The percussion part for the Mozart and Sibelius was ably provided by Benjamin Podemski of the Philadelphia Orchestra.

At the close of the program, in response to long and enthusiastic applause, Mr. Sevitzky expressed himself as always happy to return to Philadelphia and conduct his Simfonietta, and thanked those present for their support. He then played an encore, the Arioso of Bach, which closed a delightful concert. The organization has never played better, both as to ensemble work and tone quality. Mr. Sevitzky may justly be proud of his unique organization, which he has brought to such an enviable position.

GEORGE F. BOYLE PRESENTS PUPIL

George F. Boyle, pianist and teacher, presented his pupil, Florence Vannucci-Adimari, in a most successful recital at Steinway Hall here, on January 5, before a good-sized audience. Miss Adimari's program was an exacting one, opening with the César Franck symphonic variations for piano and orchestra (the orchestral part arranged for second piano, and played by Mr. Boyle), followed by an Intermezzo and Ballade of Brahms, The Lake by Mr. Boyle, Chopin's Fantasie Impromptu and Scherzo in C sharp minor, and closing with the brilliant Africa (Fantasie) by Saint-Saëns, with the second piano played by Mr. Boyle. Miss Adimari acquitted herself admirably, revealing a good technic, musical understanding, and excellent poise. She was received cordially and recalled numerous times. M. M. C.

Cleveland Institute of Music

CLEVELAND, O.—Arthur Loesser, pianist, lectured on the comparative arts course of the Cleveland Institute of Music on January 13, his subject being Contemporaries of Bach, the Later Italian Violinists: Tartini, Nardini, Veracini, Boccherini. This is the fourth lecture Mr. Loesser has given, beginning with the forerunners of Bach.

Dorothy Price, of the piano faculty, spoke before the Onaway Parent-Teacher Association, January 9, on The Musical Education of a Child. Assisting here were Frances Feierman, Marian Matousek, Janet Bailey, Muriel Benowitz and Jerry Sabransky, students at the institute. O.

MUSICALES

Series of Musicales at Cerati Studio

The Cerati Studio Club recently presented professional artists in the first of a series of programs of music, drama and the dance at the New York studio of Marion Kingsbury Cerati. Vocal offerings included numbers by the Studio Male Quartet (Messrs. Erlanger, Kwasser, Glass and Graetzer), who sang Holy Night, and Thine Eyes So Blue and Tender, with Yolanda Nicotina providing the soprano obbligato in the Lassen number. Miss Nicotina, a young singer making excellent progress under Mrs. Cerati's guidance, also was heard in solos and accompanied herself on the piano in an Italian Tango. Anna Immel sang German songs and I Hear You Calling Me.

Lee Harrat, monologist, was enthusiastically received in his impersonation of a Parisian café owner, who, for the entertainment of his diners, arranged an amateur night. Taking all the characters himself, he sang one of Chevalier's famous numbers, Valentine, as it might have been sung by a Parisian, a Jew, an American prize fighter, a young lady from Chicago, an old Frenchman of about ninety-five and a young French boy, concluding with his impression of how a Communist from Russia would change the words. A one-act play, A Pair of Lunatics, amused the audience. There were only two characters, Genevieve Blakeslee and Elihu Glass. Freddy Rhodes, of the Metropolitan Opera ballet, gave a humorous sketch in which he had three assistants and a pianist. He also did a sailor's hornpipe much to the pleasure of the audience. Another feature of the varied program was the recitation of two of his own poems by Valentine Havens. The accompanists were Regina Feiner, Elizabeth Thinnes and Isabel Rattner, the last named also playing a piano solo. S. N.

Chittenden Gives MacDowell Program

Commemorating Edward MacDowell's life and works, Kate S. Chittenden invited guests to a program of his piano and vocal music, at her New York studio, January 6. Mary Louise Danforth opened with the prelude, op. 14, and was followed by Ina A. Pihlman, whose playing of the polonaise was brilliant. Elizabeth Guion then offered Clair de Lune and The Eagle, and Hida Davis played the English Idyls. The outstanding feature of the program was Annabelle Wood's performance of the Sonata Eroica. Otis Holly, a young colored girl, sang Confidence and The Sea in a soprano voice of fine promise. F. W. R.

Dorothy Minty Heard at The Barbizon

Dorothy Minty, violinist, with her teacher, Louis Persinger, at the piano, gave a program at The Barbizon, New York, on January 8 before a large and responsive audience. Miss Minty played Bach's concerto in E; Poème, Chausson; the andante rubato, alla Zingaresca from Dohnányi's Ruralia Hungarica, op. 33; and six Roumanian folk dances by Bartók. Miss Minty, who has made a number of concert appearances on the Pacific Coast and is now Mr. Persinger's assistant, revealed a tone of warm quality and sensitive feeling. She has temperament, which she tempers with good taste and restraint, and her playing is consistently sympathetic and in accord with the best traditions of her art. S. L.

American Academy Matinee

The first matinee of the forty-ninth year of the American Academy of Dramatic Arts was witnessed by a large audience in the Lyceum Theatre, New York. The first act of Anna Christie (O'Neill) featured Garson Kanin and Helen Wright; they did good work. Others of the cast were Allan Stuart, James Backhus, Stanley Gorham and Ilya Zorn. This Thing Called Love, a comedy by Edwin Burke, brought forward Jean Blakeslee, Nancy Barnwell and Clyde Turner, who excelled in their portrayals. John Swan and Helen Thomas represented The Bertrands with fidelity, and others concerned were Robert Thomsen, Edith Tachna, Ralph Shipman, John Bryard and Lorna Volare. F. W. R.

Golterman Plans Production of Rienzi

Guy Golterman, grand opera producer who has been identified with opera productions in St. Louis, Cleveland and other cities of the middle West, is planning a gigantic presentation of Wagner's Rienzi in New York. The production necessitates six months of rehearsals and is set for the early fall of 1933. Mr. Golterman's project includes a chorus of 1,000 voices and a ballet of more than 100 dancers, a huge orchestra and prominent artists. The company may visit other cities after the New York presentation.

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In his earnest desire to attain perfection the author has not confined himself to his own vast experience and knowledge, or to the rich legacy bequested by our illustrious fathers and forefathers. He called upon his contemporary fellow-artists and fraternally invited them to partake in the enjoyment of a legitimate merit. Many of my highly esteemed colleagues, almost all the distinguished pianists of the last two decades, have answered the call, thus adding by their contributions to the value and magnitude of the work.

Among those renowned and familiar names mine is not to be found. The omission is due to my own fault.

When the call was issued, at the time this remarkable work was being prepared, I had already deserted the ranks of musicians. Destiny had assigned to me another task. The performance of the assumed duties, the responsibilities and worries of an important office prevented me from joining Alberto Jonás in his noble effort.

However deep might have been my regret I must admit that, at the present moment, I find no little compensation in the liberty of expressing an impartial opinion as to the excellence of the achievement in which I could not take any active part.

A great many Methods of Piano Playing have been published since the patriarchal days of Carl Czerny to whom we all are so much indebted. Some of those Methods have served the purpose, assisting the students of former generations in their struggle with technical difficulties, helping them sometimes to solve the so often perplexing problem of fingering. From a historical point of view they still deserve attention and command respect. But the marvelous evolution of the literature for the piano, the numerous and noteworthy compositions following the immortal master-works of the past, have created new difficulties, new problems.

The progress in the building of the instrument itself, originated by the genius of Erard and carried by that of Steinway to the summit of perfection, has exercised on piano technic an influence that has not hitherto received the deserved consideration. The field of piano playing has become not only wider, but much more complex.

Under the circumstances the necessity for a truly modern treatise on piano playing has been keenly felt. The "Master School" by Alberto Jonás most completely fills the vacancy. It contains a great many things for which one would vainly look in the already existing "Methods" or "Treatises". The wealth and grouping of material, the amazing number of examples, selected from the entire literature of classic and modern piano music, the astounding quantity of ingenious, practical and useful exercises, the countless specimens of salutary fingering and the precision of the explanatory remarks - make it a Monumental Pedagogical Work.

In its many-sidedness and completeness it has no peer. As a guide of the student, as an adviser to the teacher it stands alone.

The Master School of Modern Piano Playing and Virtuosity is published by

CARL FISCHER, Inc., NEW YORK

COOPER SQUARE

Boston: 252 Tremont St. 306 S. Wabash Ave., Chicago

Seven piano compositions by Alberto Jonás have just been published. Thematic circular sent free upon request

I. J. Paderewski

Boston Symphony Orchestra Offers First Radio Broadcast

Althouse Eloquent Artist in Wagner Program

BOSTON.—A program admirably balanced and performed with extraordinary beauty was given by the Boston Symphony Orchestra, led by Serge Koussevitzky, on December 30 and 31. The Saturday evening performance constituted the first in a series of nationwide radio broadcasts, which the orchestra is resuming after a long silence on the air waves.

The program included two preludes by Bach, arranged by Pick-Mangiagalli, the third symphony of Brahms, and Rimsky-Korsakoff's Spanish Caprice, each of which attained characteristic voice under Koussevitzky's baton. The novel item was the new fifth piano concerto of Serge Prokofieff, heard on this occasion for the first time in America.

Since this work was described in the Musical Courier on the occasion of its recent première in Europe, no comment is necessary. The composer was the soloist.

ALTHOUSE SOLOIST WITH ORCHESTRA

On New Year's Day the orchestra and Koussevitzky gave the first of their annual pair of Pension Fund Concerts. The program was all-Wagner, and despite arduous labors during preceding concerts and rehearsals the orchestra performed with its accustomed warmth and color. Paul Althouse was the tenor soloist in the Narrative of Lohengrin and in Walther's Prize Song. The singing of this constantly-growing American artist was exceptionally colorful in delivery. Always tonally sure, he was warmly received by the audience that almost filled the hall.

The second concert of the Tuesday afternoon series was given two days later, with Serge Koussevitzky leading his orchestra in a classical program composed of Handel's D minor Concerto Grosso, Mozart's symphony in G minor, and Schubert's long one in C major.

MARION SELEE HEARD

Marion Selee, a contralto whose early training was received in this (her native) city and who has since appeared successfully with the American and San Carlo Opera companies, gave a concert at Jordan Hall on January 4. She was well received during a program which included songs by Hugo Wolf, Fauré, Ravel and Arnold Bax. For her last group, profiting by her operatic experience, Miss Selee sang, in appropriate costumes, arias from Gluck's Orpheus, Bizet's Carmen, and Cadman's Shanewis. Harrison Potter was the accompanist.

OTHER ACTIVITIES

Otto Asherman and Nina Dale, of the Hans Wiener Dance Group, gave a short program at the Fine Arts Theatre preceding the midnight performance on New Year's Eve.

Carl Lamson, Boston pianist, accompanist to Fritz Kreisler, gave a talk on the violinist, relating many experiences not generally known, at the Juvenile Conservatory of Music on December 30. Mr. Lamson also played piano solos, and, with Lewis Reed, director of the conservatory, two movements of the César Franck violin-piano sonata. The meeting, which was well attended, was under the auspices of the Walter Damrosch Club.

Edna Nitkin, Boston pianist, played compositions by Bach, Chopin, Debussy and Brahms at the Longy School of Music on January 3. Dorothy Wilder, pupil of Paul Mimart, played a composition of Messager for clarinet solo, and, with M. Mimart, a sonata for two clarinets by Poulenc.

The Roth String Quartet of Budapest will play at the Boston Public Library on January 16, under the auspices of the Library of Congress, Elizabeth Sprague Coolidge Foundation. M. S.

Gabrilowitsch Soloist with Richmond Orchestra

RICHMOND, VA.—The current series of the Richmond Symphony Orchestra closed with the sixth concert on January 3. It was definitely announced during the intermission that the orchestra would be continued through next year's season with six concerts. Col. Joseph Button, president of the organization, with other directors of the corporation, concurrent with their announcement, presented Conductor Wheeler Beckett with a silver vase, accompanied by many expressions of praise for his contribution to the success of the orchestra.

The programmed numbers at this final concert included the Don Juan of Richard Strauss, given a highly polished and colorful performance; the Freischütz overture (Weber), with two excerpts from Die Walküre (Wagner), the Ride of the Valkyries and Wotan's Farewell and the Fire Music. Mr. Paolucci, first trombonist, played the solo portions of the Farewell.

Ossip Gabrilowitsch, pianist, was the guest soloist, playing with the orchestra the Beethoven concerto in G major. Mr. Gabrilowitsch gave a superb performance of the piano score, playing with delicacy and precision as well as with marked brilliance of technic. The orchestral parts were splendidly interwoven, the dialogue in the second movement between strings and piano being outstanding in artistic achievement.

The audience on this occasion was the largest of the series and extremely enthusiastic throughout. Many advance subscriptions were taken at the intermission, and these, with a large list of sustaining memberships, seem to assure next year's series.

G. Stanley Harding has acted as business manager of the Richmond orchestra, with G. Watson James, Jr., publicity director. It is understood that the financial affairs of the orchestra are in a satisfactory condition and that this series has been conducted without a loss. J. G. H.

Faust Excerpts and Tuskegee Choir at Radio City

The operatic element of the program at Radio City Music Hall on January 11, when the new policy of continuous stage and screen entertainment was inaugurated, consisted of excerpts from Gounod's Faust, played by Erno Rapee's Radio City Music Hall Symphony Orchestra of 100, with Alida Vane as Marguerite, Aroldo Lindi as Faust, and Max Ratmiroff as Mephisto. The Tuskegee Choir (William L. Dawson, conductor) was heard in a new group of traditional negro melodies and spirituals.

Ivor Newton Here as Supervia's Accompanist

The English accompanist, Ivor Newton, is touring America as Conchita Supervia's accompanist. On January 10 he played for her at Mrs. Lawrence Townsend's Morning Musicale in Washington, D. C.; and his itinerary holds six New York appearances: at Samuel

Photo by Lasalle

IVOR NEWTON

Emilio Piza's last Plaza Morning this season, January 12; at the Diaz Tuesday Afternoon in the Waldorf-Astoria, 24; at Columbia University, February 11; and three Town Hall recitals, January 15, February 16, and March 5. Mr. Newton will appear with Miss Supervia in Havana February 20 to 22 and in Palm Beach, Fla., on their return from Cuba. The tour further takes in programs in Ohio, New York State, Texas, and Toronto, Can., with other bookings still being scheduled.

Huxley Arrangements to Be Programmed by Whiteman

Paul Whiteman's next concert, scheduled for January 25 at Carnegie Hall, New York, will include four arrangements by Carroll Huxley. Besides a special version of a new Carmichael composition, Mr. Huxley has arranged for this program Golliwog's Cake Walk, Marijuana, and Lover. At present this young musician is devoting himself to an elaborate arrangement of Song of the Bayou, which Mr. Whiteman plans to present at a radio broadcast.

Milan

(*Continued from page 5*)

greeted by a select though limited audience wholly sympathetic to the composer.

The first of these Three Songs on Greek Texts is entitled Augurio. Its mood varies progressively from a fresh airiness to a harsh gloom, not devoid of a sombre efficacy. The second, set to the poem of Sappho, Oscuro e il ciel, was generally judged the gem of the cycle, and also one of the finest songs Pizzetti has ever written. There is a tenseness of feeling here that maintains itself constantly on a level so exalted as to conjure up a remote world of infinite and immortal spaces. To the nobility of its sentiment there corresponds a perfection of form equally worthy. The listeners were deeply touched and demanded an encore. In the third of the group, styled Canzone a Ballo, there is the same juxtaposition of effervescent *brio* and a lugubrious sense of tragedy that forms the dramatic contrast of the first.

AUGUSTEO OFFERS NOVELTY

The third concert at the Augusteo of Rome, under Bernardino Molinari, broadcast as usual, offered the Italian première of Vincenzo Tommasini's orchestral fantasia, Naples, a rhapsodic affair built on old popular songs of the Parthenopean city and gulf, much in the fashion of Casella's youthful score, Italia. While all themes are legitimate in art, one questions the propriety of returning to such hackneyed ground and dolling up these threadbare clichés of "Nápule che canta," since Tommasini has not achieved a sincere picture of Neapolitan life, and not even a salient piece of artistic elaboration, as Ravel has recently done with such a common theme as in his Bolero.

This rhapsody or fantasia is rather a cerebral dallying with local color, viewed superficially. The material is fractured and paraded in a sophisticated harmonic orchestral masquerade that is undoubtedly clever, but seems out of keeping with the simplicity of the material to such an extent as to become an obvious end in itself. One also questions the degree to which the Neapolitan art song *genre* lends itself to symphonic treatment. One feels the danger of its becoming rhetorical when so used. Thus the sentimental melody of the favorite old Fenesta ca lucive (one of Caruso's gems), was bloated into a pompous chorale for a deafening brass *fff*, and stilted up on dizzy chromatic figures for strings and woods worthy of a psycho-analytic funeral dirge. At any rate, the stunt has features of popular appeal, and the joke went over with fair success. The score had been heard previously in Germany.

Long Island Music Festival Association Formed

The musical organizations of Long Island, affiliated with the New York Federation of Music Clubs, filed a certificate of incorporation for the Long Island Music Festival Association on December 27. The purpose of the organization is to stimulate musical expression and appreciation in the homes and communities of Long Island and to promote music and music interests by an annual music festival on Long Island. A Long Island Music Day was held in Jamaica in June, 1931, and a two-day festival in Port Washington in June, 1932. Composers who are residents of Long Island are invited to present orchestral, choral and solo works for the consideration of the committee in connection with these festivals. The executive board from which the association officers will be chosen is to be made up of the presidents and conductors of the various organizations participating in the festival. The incorporation petitioners are Mrs. Etta Hamilton Morris and Herbert Stavely Sammond of Brooklyn; Mrs. John H. Rumph of Hollis; Frank L. Willgoose of Huntington; and Mrs. Russell W. Tench of Port Washington. Inquiries should be addressed to the Long Island Music Festival Association, Inc., care of the New York Federation of Music Clubs, 71 Willow St., Brooklyn, N. Y.

Writing Foster Biography

John Tasker Howard, author of Our American Music, is at work on a biography of Stephen Foster. The source of much of his material is Foster Hall, Indianapolis, which contains many family letters and documents, manuscripts and an almost complete collection of the first editions of Foster's songs. Mr. Howard, who has been presenting radio programs entitled Our American Music over WJZ on Sunday afternoons, has devoted two of these broadcasts to Foster songs, the more recent one (January 8) in observance of the sixty-ninth anniversary of the composer's death, January 13, 1864. On January 13 of this year various civic groups of Pittsburgh held their annual ceremonies at Foster's grave.

Sing Bruno Huhn Songs

Two songs by Bruno Huhn—Courage and Goodbye—were sung by John Welch and Mair Jones at a recent concert in King George's Hall, London.

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METROPOLITAN OPERA

EMPEROR JONES PREMIÈRE

(*Continued from page 5*)

ably and doomfully nearer. Jones is faint from hunger, mad with apprehension, his torn clothes stripped off because of the heat. His fevered fancy recalls the pictures of his crimes. As each vision rises, he fires a shot at the ghosts, who vanish. Finally he has only one bullet left, the silver one. He falls on his knees in agony and prays. (Here the composer interpolates part of the negro spiritual, I'm Standin' in de Need o' Prayer.) Dragging himself in a circle, the now abject and physically helpless Jones sinks in a heap, and seems to hear the fateful tom toms everywhere. The horde of avengers finds him just as he fires the silver bullet into his heart. Awe-stricken for a moment, the mob suddenly realizes that its enemy is now powerless, the natives lift the body high up on their hands and bear it away with savage yells and jubilant dancing.

WHAT THE COMPOSER DID

Mr. Gruenberg has used the original O'Neill text, condensing it somewhat, and adding lines for the chorus, and the words of the negro spiritual.

The chorus is hidden until the end, and sings mainly between the scenes, which are separated by the lowering of a symbolical drop curtain representing suggestions of the jungle trees and vegetation. At the sides of the stage are two stockades of cocoanut palms, from which issue greenly lighted hands that gesticulate threateningly as the chorus intones its chants of hate, vengeance, and predictions of disaster for Jones.

The Gruenberg music, in itself expert, characteristic, richly and fancifully scored, cannot be said to have enhanced the play of O'Neill, which lacks the dramatic conflict, clash of interests, and variety of action necessary for the best exercise of an operatic composer's talents. It is a long monologue, a one-man presentation, an unvarying picture (except for the opening scene) of the cumulative distress of an individual occupying the stage alone. In short, the power of the piece lies specifically in the lines of Jones, which are, strictly speaking, a purely psychological study of mental disintegration. The transition from Jones' conquering boastfulness to his miserable degeneration and death, is followed in the Gruenberg score, but the purely theatrical process remains as strong without any musical accompaniment whatsoever, the motive being rhythmical, and amply achieved by means of the incessant beatings on the tom-tom. In the opera, this inevitable drum element is hindered, because Gruenberg silences it several times in order to keep his orchestral line intact, and to permit the choral interludes to register. These interludes are too many and consist of repetitious chants, half spoken, half sung. Some of the lines of Jones and Smithers also are spoken, but for the rest, consist of vocal recitative, discreetly underlined in the orchestra.

The style of the music is modernistic but not arbitrarily so. At times, Gruenberg's intuitive fancy carries him into a moment or two of fluent lyrical suggestion, culminating in the tuneful spiritual aforementioned. The contrast forms an effective episode of climax. There are many characteristic, descriptive, and atmospheric touches in the orchestration, which throughout maintains masterful consistency and shows sure resource. The mystery and exoticism of the jungle, and the bombastic pride and craven fear of Jones, are delineated strikingly in the orchestra.

In this music, Gruenberg has put to his credit altogether the most craftsmanlike and gripping score yet displayed in any American opera, and withal, he has not more than merely indicated here and there the rhythms and sequences which have become stencilled as musical "Americanism," and serve our lesser native composers so readily and comfortably.

THE PERFORMANCE

Lawrence Tibbett is superb as Emperor Jones. He looks the part and acts it with unfailing realism and conviction. Attired in his gaudy uniform, he swaggers amusingly and picturesquely at first. Then begins his long delineation of the decline of the hapless negro. Stage by stage, step by step, Tibbett shows the mental strain, the haunted fears, the panic, the cringing terror of the pursued man, falling in a heap at last, his clothes stripped from his sweat-dripping body, and his shaking hand guiding the pistol that ends his sordid life.

Vocally, Tibbett did wonders whenever he could, and of course he burst into glorious tonal effulgence and plenitude when he reached the melodious spiritual. His triumph—yes, the word is in logical order—was complete, magnificent.

Marek Windheim surprised with his well-trained Cockney accent, even if it was not perfect, and depicted the villainous Smithers with appropriate malevolent unction.

Tullio Serafin conducted effectively and incisively, which is the more remarkable because his operatic training has not been fed on modernistic scores.

Jo Mielziner's jungle scenes are excellent, full of imagination, colorful, and successfully appealing to the eye and the mind of the onlooker. Alexander Sanine did a good job in his stage direction. The final picture of the jubilating savages is splendidly arresting.

Fifteen curtain calls followed the performance, most of the applause going, of course, to Tibbett.

Following Emperor Jones came a performance of Pagliacci, sung by Lauri-Volpi, Bonelli and Editha Fleischer in the leading roles, and conducted by Pietro Cimara.

GÖTTERDÄMMERUNG, DECEMBER 31 (MATINEE)

One of the best performances the Metropolitan has ever given of Wagner's mammoth Nibelungen drama, took place on the last matinee occasion of the old year. The singers, orchestra, and conductor were united in splendid ensemble and spirited mood, and the same stimulative support came from the excellent male chorus.

Goeta Ljungberg was the Brünnhilde (for the first time here in Götterdämmerung) and made a deep impression through pictorial suggestiveness, authority of vocalism and acting, and unflagging temperament, by turns tender and flaming. The Ljungberg tones proved to be adequate in volume for all requirements of the heavy role. Her admirable diction was another welcome feature of her remarkable achievement. The audience gave the artist a real ovation.

Gustaaf de Loor repeated his fully artistic, balanced, and intelligently sung Siegfried (the part in which he had made his New York début on November 24).

Hagen was intoned resonantly and resourcefully by Ludwig Hoffmann. Editha Fleischer sang Gutrune, in place of Dorothee Manski, a temporary victim of the influenza epidemic. Friedrich Schorr appeared as Gunther; Gustav Schuetzendorf was a markedly forceful Alberich, and gave sinister meaning to his song.

One of the highlights of the afternoon was the burningly dramatic and nobly sung Waltraute of statuesque Karin Branzell, who registered a warm personal hit.

Artur Bodanzky conducted with vim and sympathetic insight.

SUNDAY NIGHT CONCERT, JANUARY 1

Grischa Goluboff, another of the growing list of child prodigy violinists, was the assisting soloist at the Metropolitan weekly Sunday Night Concert. He played the Symphonie Espagnole of Lalo in serious and grown-up fashion, free from all juvenile tricks and pert ways, and his rare gifts won the favor of his auditors.

Helen Gleason and Margaret Halstead, two of the season's debutantes, were listed with Elisabeth Rethberg and Faina Petrova. Frederick Jagel, Alfio Tedesco, Claudio Frigerio and Arthur Anderson also appeared.

Arias from a myriad list of operas were sung, the concert closing with the prison scene from Faust. Smetana's overture to The Bartered Bride, played by the company's orchestra, opened the performance. Wilfred Pelletier conducted.

MIGNON, JANUARY 2 (MATINEE)

The season's first Mignon (a benefit performance) netted a neat profit of $5,500 for the Florence Crittenton League.

The artistically created Mignon of Miss Bori retains its freshness and simplicity. She was in excellent voice, and received rounds of applause after each aria, especially the familiar Connais-tu le pays.

Miss Sabanieeva (substituting for the indisposed Lily Pons) as Philine lacked the dash and color which is supposed to be a trait of that lady. However, she was personable and the audience was cordial to her, appreciating her position of serving under disappointing circumstances.

Armand Tokatyan cut a fine figure as Wilhelm Meister, and sang in his customary flowing, romantic manner. Lothario, the aged wanderer, was expertly characterized by Leon Rothier. Angelo Bada, Paolo Ananian, Gladys Swarthout and James Wolfe sang lesser roles. Louis Hasselmans conducted.

DON GIOVANNI, JANUARY 2

The Mozart treasure trove of melody, Don Giovanni, beloved by the opera-going public and musicians alike, had its second seasonal performance, with practically the same cast as was heard previously. Ezio Pinza was the pleasure-seeking and unrepentant hero; Rosa Ponselle, Donna Anna; Arthur Anderson, Il Commendatore; Tito Schipa, Don Ottavio; Maria Mueller, Donna Elvira; Editha Fleischer, Zerlina; Tancredi Pasero, Leporello; and Louis D'Angelo, Masetto.

Miss Ponselle was in glorious voice and did an exquisite portraval. Miss Mueller scored strongly through effective sincerity. Schipa was acclaimed for his admirable vocalism. Anderson's minor part was set forth well. Pinza supplied finely drawn characterization. Tullio Serafin conducted.

LA BOHÊME, JANUARY 4

The first appearance of Helen Gleason as Musetta in La Bohème registered success for the young New York soprano, her excellent singing of the waltz bringing outstanding applause; she was pretty and vivacious. Lucrezia Bori sang Mimi with lovely tonal quality, and looked especially bewitching in the last act. The poet Rodolfo was represented by Giovanni Martinelli with vigor and vocal beauty. Claudio Frigerio, who ten days previously had sung Colline, was Schaunard on the present occasion. Others in the performance were as customary. Many recalls for the principals showed the appreciation of the hearers. Vincenzo Bellezza conducted.

TRISTAN AND ISOLDE, JANUARY 5

Gustaaf de Loor was in every way the hero of this Tristan and Isolde performance, not only by title but also through achievement. He is now thoroughly at ease in the large auditorium, knows its acoustics, and adapts his voice to all the requirements. Fullness, ring, and feeling were in his tones on this occasion. He sang with uncommon musical understanding, moving emotion, and fine blending of text and phrase. In action, de Loor was a sincere, romantic, and compelling Tristan. He won resounding plaudits from his hearers.

Gertrude Kappel gave her intelligently conceived and appealing portrait of the impassioned Isolde, and her vocalism left nothing to be desired on the score of opulence, taste, and warmth. She won a large individual share of response in the applause.

Karin Branzell is magnificent always as Brangaene, in tonal outpouring and intensity of delineation. Ludwig Hoffmann and Friedrich Schorr repeated their King Marke and Kurvenal, respectively. Hans Clemens did his customary clear voiced and finished "doubling" as the Shepherd and Sailor's Voice. James Wolfe was a sonorous Steersman. Artur Bodanzky's baton was in firm and fiery command.

ELISIR D'AMORE, JANUARY 6

Tito Schipa and Nina Morgana, Pinza and others, the chorus, orchestra and Tullio Serafin, conductor, gave an excellent performance of Donizetti's comic opera.

It was the tenor's farewell and he sang and acted in extraordinarily good form. Certain it is that Schipa can always delight with his "theatre," but when he adds such vocal art as displayed on this particular occasion, he deserves to be féted as he was after the famous aria.

Miss Morgana finds in Adina a good foil for her talents, and by this is meant her clear, agile, and accurately intoned voice and a coquetry of interpretation suited both to her

(*Continued on page 22*)

IN OPERA AND RECITAL

GRETE STUECKGOLD,

soprano of the Metropolitan Opera, recently fulfilled three major engagements in a week. She sang at Mrs. Lawrence Townsend's Morning Musicale, Washington, D. C., December 22; the next day opened her season at the Metropolitan in the role of Sieglinde; and 27, appeared at the Bagby Musicale, Waldorf-Astoria, New York.

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NEW YORK CONCERTS

DECEMBER 31

Mary Wigman and Her Group The honor of opening the International Dance Festival, held in the New Yorker Theatre during two weeks, beginning Christmas night, fell to Mary Wigman and her Dresden group of a dozen young women dancers, brought to America for the first time this season.

The beautifully conceived and richly colored program which was offered on this occasion was repeated on the following Saturday afternoon. Miss Wigman had designed a new cycle, Der Weg (The Way), to introduce her group to America. It includes eight numbers, Departure, The Gate, Song of the Night, Dream-birds, Shadows, Pastorale, Intermezzo, and Return.

The mystic, the romantic, the eerily grotesque and even the humorous were blended in this cycle, which in its plan revealed the strong intellectuality and the genius for abstract expression which Miss Wigman has demonstrated in her solo recitals. It must be said, however, that the work of her assistants, highly trained, graceful and charmingly youthful as they are, is somewhat less impressive than the solo numbers of their noted teacher. The Song of the Night, which Miss Wigman does alone, is enough to remind one that she can command a sweep and power, as well as a subtle refinement of detail, that no group can hope to duplicate.

The accompaniments devised by Hanns Hasting, were again original and effective, as played by him and other members of the group on piano, flute and percussion.

JANUARY 2

Harold Dahlquist A first New York recital of much taste and of rewarding program, in Town Hall. Mr. Dahlquist gave An die Leier, Ganymed, Nacht und Traume, Des Fischers Liebesgluck and Der Schiffer by Schubert, a group by Schumann, and two by Brahms, including his Four Serious Songs. The Schumann works were Romanze, Geisternähe, Ihre Stimme (especially well done) and the sprightly Provenzalisches Lied.

Mr. Dahlquist revealed a light baritone voice, almost tenor in timbre, and not especially voluminous, but used with pleasing effect in lyric, mezzo-forte passages. His equipment, moreover, included excellent diction and an evident feeling both for the emotional content and for the vocal line of the Lieder which he sang. His voice warmed increasingly as the evening went on, though he did not succeed in quite eliminating occasional unsteadiness of tone, particularly in the lowest range, a consequence, apparently, of insufficient breath support.

Interpretatively, there was much to admire in his singing of such works as Schumann's Mondnacht, given as encore after his second group. Especially effective was the final Brahms group, including the Minnelied, Am Sonntag Morgen, In Waldeseinsamkeit, Erinnerung and Botschaft. Stuart Ross was an able accompanist. The audience showed enthusiasm throughout the program and asked for a number of extras.

JANUARY 3

Philadelphia Orchestra Leopold Stokowski — in person—conducted the orchestra from the Schuylkill, in its latest concert at Carnegie Hall, and was received by the auditors like a returned prodigal son. His players, too, showed their consciousness of his presence by reacting with a finish, verve and beauty which they have never excelled in this city on any other occasion.

The program opened with Vivaldi's D minor Concerto Grosso, with added wind parts, and in the version which the world for a long time ascribed to Wilhelm Friedemann Bach. Stokowski gave the work a lively and stylistic reading. Schubert's Unfinished Symphony came next and had a lovely performance, devoted, simple, heartfelt, tonally polished.

Sibelius' The Storm and Berceuse, from his incidental music to Shakespeare's The Tempest, passed without much fuss from the audience. It is makeshift music and served chiefly to display the fine quality of the Philadelphians' string section.

Arcady Dubensky's Fugue for Violin in Nine Parts, (written for nine stands of first violins) had its New York première on this occasion. He is a Russian now resident in New York, and formerly served as a first violinist in the New York Symphony Orchestra. The Fugue is an excellent and attractive piece of writing, classical in form and treatment, with an amiable theme harmonized resourcefully, and developed with clear and skillful counterpoint. The composition and the playing delighted the hearers, whose applause made the performers rise three times in acknowledgement.

Ending the concert was the third symphony (May Day) op. 20, by Dmitri Shostakovitch, the first American performance of which took place December 30 in Philadelphia.

It will be remembered that the same composer's (he is twenty-seven years old, was born in Russia and lives there) second symphony is called October. The calendar titles indicate the political faith of Shostakovitch. October 26, 1917, marked the beginning of the Soviet Revolution, and May Day is the annual international festival observance of Labor.

Shostakovitch has been called "composer laureate" to the Soviet Republic. He writes admittedly propaganda music, based on the aims of the new political and economic order in Russia. The May Day Symphony ends with a vocal chorus set to a text of patriotic defiance, determination, and hope. At the present concert, the chorus as such was omitted, as its music is contained also in the orchestral score.

Shostakovitch has written music of restless and amazing energy, and of strong rhythmic vitality, in this third symphony, which has only one long movement, but is broken up into a number of episodes based on a large collection of themes, some of folk song character, others of dance and march nature, and a few passingly lyrical. This composer does not develop his subjects in the traditional manner, but for the most part merely states them and pushes on to new utterances, all his material being joined together, however, with coherence and cumulative effect. The impression given out by the work as a whole is one of strength, stark eloquence, brilliant constructive gifts, and the untiring Energy of Youth. Whether or not the propaganda in these pages is evident to the American listener, the fact remains that Shostakovitch has written a remarkable, arresting opus strictly in the present spirit of his country and of our period generally.

Diaz Musicale Shan-Kar and his Oriental Dancers held the interest of an audience which crowded the grand ball room of the Waldorf-Astoria on Tuesday afternoon, the combination of unique dancing, handsome costumes and unusual instruments creating a sensation. Simkie appears to be of the French school of dancing, though she covers various styles. Characters in the dance-pantomime, Tandava Nrittya, were an elephant-demon and the divine Mate Sita who roused the god Shiva from his life of abstraction. Kanak-Lata, Debendra and Rabindra all had important places on the varied program, and not the least interesting feature was the wide-sweeping salaam which the dance-actors substituted for conventional bows. The sixth and last Diaz musicale for the season is set for January 24, when Conchita Supervia, mezzo-soprano and José Echaniz, pianist, both Spanish artists, will share the program.

Concert of Cantonese Music A concert of Cantonese music, arranged by Lee Eng, took place in the auditorium of the New School for Social Research. Five native Chinese artists participated. Preceding the program, a description of the various instruments was given. The ensemble was composed of Lew Wen-Tung, Ley Yong, Lee Kang and Lee Yen, performers on the native "butterfly" harp (played with hammers somewhat like the czymbalom, but sounding like a zither), the double-reed flute, a form of violin, and a plectrum instrument resembling the banjo.

Utilizing a form of five-toned scale, the instruments were played first in solos, then in four ensemble compositions euphoniously entitled The Rain Strikes on the Palm Tree, The Thunderbolt, The Sleeping Willow, and Two Flying Butterflies. Though various themes were repeated and elaborated, with remarkable variations of tone and pitch on a single note, the music seemed devoid of anything resembling polyphony or counterpoint, the instruments for the most part playing in unison.

Two scenes from native Chinese opera were given later in costume by Lee Yi-Chen, who illustrated the traditional vocal method and dance postures of this art in excerpts entitled Cold Hand and Hot Cake, and A Woman Story Teller.

JANUARY 4

Philharmonic Orchestra The first concert of the subscription pair given last week in Carnegie Hall was put forward to Wednesday evening, and otherwise included an important change in program. Bloch's Concerto Grosso was substituted for the Brahms double concerto, owing to the illness of a soloist, and Bruno Walter appeared as pianist in the former number, in addition to conducting the program. Owing to the circumstances, the performance of the Bloch work was, naturally, somewhat tentative. The conductor, as in previous solo appearances, demonstrated that he has no little skill and versatility in this field.

The novelty of the evening was the first American performance of an orchestral suite from Richard Strauss' ballet Schlagobers (Whipped Cream), which had its world première at the Vienna Opera in 1924, on the occasion of the composer's sixtieth birthday celebration. It is extremely doubtful whether this collection of snippets from a weak work will add much prestige to Strauss' name in the concert hall, however clever the publication of such a version may be as a piece of business.

Among the best portions of the eight movements are the dance of the Little Pralines (a clever contrapuntal structure based on a peasants' dance-tune), and the Minuet and Pas de Deux, which resemble somewhat a similar section in the Bürger als Edelmann suite. The exotic dance of the Princess Tea-Blossom is rather watered-down Salomé, and the spectacular waltz for a stageful of ballerinas is considerably denatured Rosenkavalier.

At its best, this suite is empty, pretentious, and devoid of original thematic material. Despite the presence of the old uncanny skill in instrumentation, it is as tastelessly overladen with ornaments as a Christmas tree.

The Träumerei section, or vision scene, during the dance of Prince Coffee, represents the composer's lyrical faculty at its most banal ebb. One cannot think that Strauss himself considered this ballet as much more than a *pièce d'occasion*.

The première had attracted a rather notable audience, who received the work with polite good nature, and also listened with pleasure to a delightfully spirited performance of Beethoven's eighth symphony. On the whole, this program was a holiday from the usual brand of Philharmonic fare, an occasion marked more by intimacy and spontaneity than by the polished perfection associated with this orchestra.

By the way, the ballet scenario of Schlagobers is intended to be humorous, and concerns a Viennese lad who runs amuck in a pastry shop, eats too much whipped cream, and gets ill, with resulting troubled dreams about cavorting Pralines, Chocolate Creams, various Liquers, and the Princes Coffee and Cocoa, and Princess Tea-Blossom.

(*Continued on next page*)

JACQUES and MARIO

FRAY BRAGGIOTTI

"... NO FINER PIANO TEAM IN THE LAND."
—JACK FOSTER, NEW YORK WORLD-TELEGRAM.

"Their coordination and synchrony are admirable."
—*NEW YORK AMERICAN*, January, 1932.

"... the audience taking to them enthusiastically."
—*NEW YORK TIMES*, January, 1932.

"The two astonishing pianos of Fray and Braggiotti."
—*PARIS*, 1930.

"... Hundred percenters at their job."
—*LONDON DAILY MIRROR*, 1933.

"... Excellent musicians—expert technicians."
—*ST. LOUIS TIMES*, February, 1932.

"... A 'oneness' was achieved that was beyond belief."
—*WILMINGTON, N. C.*, November, 1932.

"... Complete mastery of the keyboard."
—*KINGSTON, N. Y.*, November, 1932.

"... The dramatics of piano playing in all their glory."
—*LOWELL, MASS.*, November, 1932.

"... Their interpretations could be termed faultless."
—*OIL CITY, PA.*, November, 1932.

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"Hold nine hundred people for half hour encores."
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"... Proven masters of new concert style. ..."
—*JACKSON, TENN.*, November, 1932.

"... Amazing versatility. ..."
—*NASHVILLE, TENN.*, November, 1932.

"... Fairly swept the audience off its chairs. ..."
—*KNOXVILLE, TENN.*, November, 1932.

"... Held even the novice spell-bound."
—*COLUMBUS, GA.*, November, 1932.

CONCERT MANAGEMENT ARTHUR JUDSON, INC.

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Lotte Lehmann Thrills Huge Audience in San Francisco

San Francisco, Cal.—A large audience gathered at the War Memorial Opera House to hear Lotte Lehmann in her initial San Francisco recital. From the first moment of her intensely dramatic reading of Brahms' Von ewiger Liebe, one was conscious that here was a genuine aristocrat in the world of song, and this impression Mme. Lehmann sustained throughout one of the most distinguished programs that San Franciscans have listened to in years. This singer's assets are manifold. She is a woman of unusual charm and personality. To the recital platform she brings the qualities that appeal to the layman as well as to the cultured musician—a voice of beauty, perfect diction and thorough musicianship. She held her hearers enthralled as long as she sang, and they paid her enthusiastic tribute and exacted the repetition of several songs and many encores. Erno Balogh provided Mme. Lehmann with accompaniments.

Organized by Giulio Minetti, one of the eminent violinists and conductors on the Pacific Coast, San Francisco has a new organization, the Sinfonietta Orchestra. Minetti is its director and it is sponsored by a group of music-patrons organized as the Sinfonietta Society. About twenty able musicians, mostly members of the San Francisco Symphony Orchestra, make up the ensemble. It is Mr. Minetti's intention to present ancient and modern scores of an intimate type. Rehearsals are under way, and the first in a series of five concerts will be given shortly in the new Veteran's Auditorium.

C. H. A.

NEW YORK CONCERTS

(*Continued from preceding page*)

JANUARY 5

Boston Symphony Orchestra Carnegie Hall housed the concert of the Boston Symphony Orchestra, with Serge Koussevitzky in baton control, and Serge Prokofieff as the soloist in his new piano concerto. The rest of the program had two Bach preludes, arranged for string orchestra by Pick-Mangiagalli, and the Fantastic Symphony by Berlioz.

The Bach adaptations are adroit and reverential in treatment and were played beautifully by the bow section of the orchestra.

Koussevitzky put his most devoted efforts into the Berlioz presentation, and made the picturesque pages reflect the poetry and passion characteristic of the composer, his subject, and the lively romantic period in which he wrote. This is one of the works which will keep Berlioz' fame radiant for many decades to come—and long after some of our music of today shall have been forgotten. Magnificent playing came from the orchestra in this animated and difficult composition.

The Prokofieff concerto, No. 5, op. 55, premiered in Europe last October, shows no new facets of that Russian writer's creative abilities. (Is he, in fact, a creator, or a contriver?) His concerto is in five movements and takes twenty minutes to perform. There is not one heart-warming moment in the entire piece. Even the "lyrical" fourth movement sounds cold, arid, devoid of spontaneous romanticism. The concerto for the most part rushes along with short, choppy subject figures of several tones, driven rhythmically and restlessly, and tossed about in a welter of percussive passage work, octaves, glissandi, chords, skips, and the like. It is music as dry as dust and hard and glittering as anthracite coal. Occasional comic rattlings and sinister cacklings punctuate the solo and orchestral parts.

Prokofieff played his opus in slapdash but accurate and strongly rhythmical style, with much technical flourish and adamantine touch. It cannot be said that the auditors showed affection for the concerto.

Plaza Artistic Morning Myra Hess, pianist, Ruth Peter, soprano, and Dimitri Onofrei, tenor, were presented at the Thursday morning musicale at the Hotel Plaza.

Eleven years ago, when Miss Hess made her first appearances here, she was showered with graceful compliments, and good, sound praise from critics everywhere. Such tribute has worn well, and each adjective used then to describe her way with Scarlatti, Bach, Brahms and all the rest is even more deserved today for she seems to have come closer to the little human memories of the great ones she chooses to play. The allegro of Bach on Thursday's program was a rollicking, humorous excursion; the little sonata in C minor of Scarlatti, elusive and gay. And so with the others—Debussy, Szymanowski, Albeniz—each in his own mood, played, with richness, understanding, and whimsy.

Mr. Onofrei appeared as a conscientious concert artist, singing Roumanian folk songs and the Flower Song from Carmen. He has an individual style, which is pleasing, and was in excellent voice. Miss Peter sang the monologue and aria from Gluck's Iphiginie en Tauride and contemporary songs. Giuseppe Bambosheck was at the piano for Mr. Onofrei, Gertrude Nash for Miss Peter.

JANUARY 6

Frederick Newnham A singer new to New York, but a familiar figure to concert audiences of England, Scotland, and Canada, was the attraction at Town Hall on Friday afternoon. Frederick Newnham, Scottish baritone and member of the voice department at Acadia University, Wolfville, N. S., held the stage in a program of Bach and Handel excerpts, a group of modern English songs and another of modern French, and five Hebridean folk songs. Mr. Newnham possesses the knack of selecting numbers which display his gifts to the best advantage. Each item of his list seemed especially to emphasize some phase of his talent. The voice, a virile and resonant one, is used with taste and proved an instrument well attuned to the projection of the singer's interpretative concepts. The English category included Bantock's Silent Strings, Ford's Prayer to Our Lady, a vivid comedy bit, The Bold Unbiddable Child by Stanford, and Vaughan Williams' The Vagabond. The Hebridean assortment was arranged by M. Kennedy-Fraser and entitled Sea Reaver's Song, Sheiling Song, Skye Fisher's Song, Eriskay Love Lilt and The Road to the Isles. They have the poignant melodic quality of tonal folk lore and are exceptionally happy in their arranger. Karl Young, the accompanist, was a collaborator of ability and intuition. The audience was appropriately applausive.

George Copeland Making his first New York appearance of the season, George Copeland gave a piano recital at Carnegie Hall for a crowded and enthusiastic audience. His program held Suite de XVI Siecle by an unknown composer; the Mozart C minor fantasie; the Bach-Liszt G minor fantasie; A major intermezzo of Brahms; Schumann's Etudes Symphoniques; Charmes, No. 3, of Mompou; two compositions of Debussy (Poissons d'Or and Et la lune descend sur le temple qui fut); Turina's Sacro-Monte; and Aragon, by Longas.

With his customary finesse, singing pianistic tone and meticulous rhythm, Mr. Copeland played delightfully, although his readings of Schumann and Mozart lacked sympathy with the music, and the Etudes, in particular, were done without the authority and distinction they require. He made some ill advised cuts in the work.

Even with the color produced by Copeland, Sacro-Monte by Turina is an unsatisfying composition, with the effect of a long and elaborate introduction which does not seem to develop into any well-rounded ideas and form. Longas' Aragon is commonplace music, decoratively delightful, but made up of ingredients of Franz Lehar triteness, and elements of Rimsky-Korsakoff and Chabrier rhythmic patterns.

Encores were demanded at the conclusion of the evening.

JANUARY 7

Philharmonic Children's Concert While the world outside pondered on the simplicities which are already a part of the legend of Calvin Coolidge, a thousand small subjects of Ernest Schelling's little world of fancy arose in tribute to "a great president" and heard the Call to Colors echo through Carnegie Hall to the hills far off where the summons was answered. Brief, sincere, touching, this simple gesture.

But life is full, especially when it lies in myriad roads before wee boys and girls, and as the trumpet call faded there were fanfares ushering in the New Year (the trumpet was the morning's subject) with all the hope and optimism and color of things that are new.

This New Year concert was rather a particular one, for it had a distinguished guest. Henry Hadley conducted his Chinese Sketches, and found them displayed before a discriminative audience which thought Rickshaw Boy No. 309 a fine chap, at least from this musical snapshot, and liked the eerie sounds of Sweet Rain Street, Jade Street in the moonlight, and Jolly old Shoemaker Street; the perfume-breathed Sleeping Lotuses.

Long ago George W. Chadwick was made one of this particular little audience's heroes, for how could they resist him as they discovered that when he was a boy the jangle of hand organs was a magic tune to him that led him down roads which turned deliberately from the school's front door? So his Jubilee Overture was one of the morning's genuine successes, along with the septet for trumpet, strings and piano of Saint-Saëns (the trumpet soloist was Mr. Glass, second trumpeter of the orchestra) which was assured of approval the minute Mr. Schelling turned towards the piano to participate in the occasion.

Excerpts from Howard Brockway's Sylvan Suite were heard, and the choristers of St. Thomas Church, in churchly attire, sang an ancient carol.

Heinrich Schlusnus A recital of rarely stirring quality was this Lieder program given by Heinrich Schlusnus, German baritone, before a large and enthusiastic matinee audience in Town Hall. Known in Germany as a foremost concert and operatic artist, the singer combines the smooth, lyric vocal production more characteristic of Italian artists, with an interpretative ability of distinction. In addition, he has diction of clarity, and projects his texts with such genial simplicity that there is no need of program books at his recitals.

Commanding a wide range of expression and vocal color, the recitalist was able to range easily, in his opening Schubert group, from such grave or impassioned lyrics as An die Leier, and Wanderers Nachtlied to the sprightly Der Musensohn. Schumann's Romanze and Aufträge also provided a study in contrasts. In the Brahms group, the Minnelied was imbued with a naïveté that well fitted it, and in Dein blaues Auge and O liebliche Wangen, the lyric utterance of the singer was deeply stirring. The same composer's Ständchen was exquisitely sung as encore. Also ability to project humor in winning manner was displayed throughout the Schlusnus recital. The characterization of the mummers impersonating the Three Kings in Epiphanias (Wolf) was done with a drollery that repeatedly moved the audience to laughter.

Equally admirable were the interpretations of Wolf's Verschwiegene Liebe, Frühling übers Jahr, Der Rattenfänger and (as encore) Ein Ständchen Euch zu bringen. The final numbers included three unfamiliar items by Paul Graener, Vale, Carissima; Winter, and Der König (the last a stirring bit of dramatic singing), and Strauss' Nachtgang and Geduld. It would have been difficult to surpass the impassioned restraint of the last work. Insistent calls for extras brought Zueignung, Heimliche Aufforderung and other additions. A trace of hoarseness (caused by a cold) that clouded some of the singer's lower tones was unable to mar a program of great appeal.

Throughout the afternoon, Franz Rupp was an effective assistant at the piano, and was called on many times to share applause with the recitalist.

Boston Symphony Orchestra The Saturday afternoon program at Carnegie Hall repeated the Prokofieff piano concerto (with the composer as the soloist) reviewed earlier in this department.

Replacing the other numbers of the Thursday concert, the present occasion offered Vaughan Williams' Fantasia on a theme by Tallis, and Beethoven's seventh symphony.

Gifted Serge Koussevitzky and his accomplished and spirited players were *en rapport* and gave a noble-toned and broadly read performance of the finely serious Williams score. The Beethoven symphony glowed with life and spirit, the melodic curves being drawn with especial fluency and charm. Rhythmically, too, the music exerted its full attractive appeal. The splendid playing, and the sympathetic, unerring musicianship of Koussevitzky, came in for eager appreciation from the listeners.

JANUARY 8

League of Composers The tenth anniversary concert of this organization was given at the French Institute in New York on Sunday. The program presented works previously performed by the society and which in its estimation deserved rehearing.

After two fanfares written by Louis Gruenberg and Lazare Saminsky (scored for brass and percussion) in tribute to the birthday celebration, the program opened with Marion Bauer's Noël, an *a cappella* carol for women's voices, sung by the Madrigal Soloists' Chorus (Helen von Doemming, Gladys Burns, Rose Malavista, Sylvia Glenn, sopranos; Rita Sebastian, Viola Schneider, Lillian Martin, altos) and conducted by Mr. Saminsky. Miss Sebastian sang the incidental solo passages with musicianly skill and excellent tone. The work is a well-knit choral composition and the vocal lines are excellently interwoven in elaborate pattern. It was splendidly performed.

Paul Hindemith's songs from Das Marienleben had Ada MacLeish as the soprano soloist, accompanied by Vivian Fine at the piano. Although Miss MacLeish did the difficult music with that naïveté and simplicity of style called for, yet with the exception of the first (The Birth of Mary) and the last (Of Mary Dead) songs, the music is uninteresting and devoid of inspirational spark.

Mr. Saminsky's excerpt from the chamber opera, The Plague's Gagliarda, which the composer conducted for Marie Montana, soprano, Ivan Ivantzoff, tenor, the Madrigal Soloists' Chorus (augmented by Lucien Rutman, Antonio Augenti, tenors, and John Kuebler, David Hely, basses) and a chamber orchestra, was an outstanding composition of the program. With *macabre* spirit, alive and skillfully wrought, the picture of a group of people who flee to a castle to avoid the plague and are caught by it in the midst of their revels, is expressed with much skill. The music, modernistic in tendency, is developed with a fine sense of thematic form, never episodic in treatment and the patterns are extensively handled with a variety of orchestral and vocal color. The Plague's Gagliarda deserves a renewed operatic mounting (the League produced it originally in that form) in which the ballet indicated in the score is used. Mr. Saminsky conducted the work with authority and adroitness.

The Creation, by Louis Gruenberg, followed, sung by Richard Hale, baritone, with Harrison Potter at the piano and Alexander Smallens leading artistically the eight instruments of the orchestra. This composition is a setting of the famous negro poem by James Weldon Johnson. The piece is much too long, with music rambling, often diffuse, moving awkwardly, and interspersed with

(*Continued on page 17*)

HAROLD
DAHLQUIST
American Baritone

in First
New York Concert

New York Times, Jan. 3, 1933, By H. H.

The program and style of Harold Dahlquist lent distinction to his first New York recital, which took place last night in the Town Hall. The baritone chose for an all-lieder program of Schubert, Schumann and Brahms works; works like the noble Brahms cycle of settings from Ecclesiastes and Corinthians, Schubert's "Ganymede" and Schumann's "Romanze," as well as songs only preserved by the genius of their composers from wearing thin through the unvarying repetition of vocalists less resourceful or less imaginative than Mr. Dahlquist. Throughout the evening he displayed the musicianship and sensitivity such a program would lead one to expect. The songs were projected with insight and taste, with good diction and fine phrasing.

New York Herald Tribune, Jan. 3, 1933, By J. D. B.

His program, consisting entirely of German lieder, held some of the choicest examples culled from the works of Schubert, Schumann and Brahms, including the latter's "Vier ernste Gesaenge" and several of the less familiar songs of the other two composers. Mr. Dahlquist is a highly intelligent, musicianly interpreter. His enunciation of the German texts was admirable, and he exercised considerable imagination in the delineation of the various moods of his songs.

New York Sun, Jan. 3, 1933.

. . . His attacks were usually firm and his tones were agreeable and well sustained. He sang with poise and dignity of style and excellent adjustment of phrase with clarity of diction. His interpretations in turn showed taste and understanding. Numbers long applauded included Schubert's "Nacht und Traeume" and Schumann's "Provenzalisches Lied." . . . All in all, the newcomer proved himself to be an acquisition of value in the song recital field of New York.

New York World-Telegram, Jan. 3, 1933, By L. B.

Mr. Dahlquist brought to his interpretations a strong, manly voice of generous power, a distinct enunciation of texts, and an ability to seize and recreate lyric sentiment. Of the opening group by Schubert, the interpretations which most commended themselves to close attention were those of "Nacht und Traeume," which was delivered with an expressive realization of its tranquil mood, and of "Der Schiffer," sung with telling and exuberant force.

Brooklyn Eagle, Jan. 3, 1933.

A lieder program compiled with unusual intelligence was presented by Harold Dahlquist, baritone. Schubert, Schumann and Brahms were the composers represented—and by many of their less familiar masterpieces of song. As an interpreter, Mr. Dahlquist disclosed the virtues such a program would lead one to expect—a keen awareness of the implications, textual and musical, of what he sang, excellent taste, and so forth.

Daily Mirror, Jan. 3, 1933, By Julian Seaman.

With no heralding to hint of his ability, Mr. Harold Dahlquist, baritone, met his first American audience in the Town Hall last night. In many respects, the introduction was auspicious, for Mr. Dahlquist sang with much intelligence and style and managed to leave a pleasant impression. His diction is clear, his pronunciation of the German texts excellent and his manner of interpretation in a variety of moods showed taste and discretion. . . . I thought his breath support particularly skillful.

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Dema Harshbarger Advocates Programs Featuring Several Artists

Civic Concert Service President Suggests Entire English Recitals

Dema E. Harshbarger, president of the National Civic Music Association and of the Civic Concert Service, Inc., holds the premise that promoters of music must consider ninety per cent. of the public rather than the ten per cent.

"I do not mean by this," Miss Harshbarger said, "that there is any need to cheapen programs. Civic Concert Service audiences—which represent a pretty good cross-section of the American public, as they are established in 257 cities throughout the country—have shown an almost universal appreciation of the substantial musical literature of Brahms, Beethoven and the other masters. What I am advocating is variety—the same element that was the life blood of vaudeville. The average concert-goer develops *ennui* before the end of a program which features one artist. The remedy for this is obviously to present several artists—for example, a soprano, a tenor, a pianist, a violinist, possibly a cellist—with each taking about twenty minutes of the evening."

Asked if this would not enormously increase the operating expenses of her organization, Miss Harshbarger replied that of course such a plan was not possible under the existing system. "But we shall change that, too. Artists may be engaged by the week, not by the performance, and instead of giving fifteen or twenty performances a year, they will give a hundred or more. There will be no difficulty in persuading artists to accede to this. I could name at least 100 internationally known performers who would not hesitate a moment to accept an offer of a five months' contract at $1,000 a week."

Daguerre photo

DEMA E. HARSHBARGER

A further change from existing policy which Miss Harshbarger thinks essential is that song recitals be given entirely in English. According to her experience, our public cannot be expected to grasp and assimilate art delivered in a foreign tongue, and Miss Harshbarger considers it surprising that the tradition of including groups in Italian, French and German has lived so long. "True," she conceded, "many of the English translations of foreign texts are very bad, and either completely ineffective from an English standpoint or disgustingly sentimental, but if good writers are commissioned to make the translations, the feeling and import of the originals will not be lost."

Miss Harshbarger further feels that, although the Civic Concert plan has flourished and expanded to an amazing degree in the eleven years of its existence, its full growth has by no means been reached. "The Civic Music Plan has built audiences where audiences never were before and has increased the size of audiences in cities which already had concert courses, but Civic Music Associations should be much larger than they are today, and there should be associations in many cities much smaller than those in which the plan is now established. This can be brought about only through increasing the general interest in music, and to do this we must, of course, present music in a form that will appeal not only to the cultivated professional or amateur, but to the public in general." H. K.

Cleveland Orchestra Pays Tribute to Wagner

Nikolai Sokoloff Acclaimed by Huge Audience — Artur Rodzinski Leads Stirring Program

CLEVELAND, O.—Before leaving on his mid-seasonal vacation, Nikolai Sokoloff delivered his crowning event of the first half of the orchestral season in the form of an all-Wagner program which was acclaimed by a fuller house than was customary. Mr. Sokoloff conducted with intelligence and devotion, beginning with the strains of the Lohengrin prelude and continuing through the Paris version of the Tannhäuser Bacchanale, the prelude to Act III, and the Dance of the Apprentices from Meistersinger. The Ring was represented by the closing scene from Die Walküre and a refreshing interpretation of Siegfried's Rhine Journey, while an exceptionally fine conception of the Tristan and Isolde prelude and Liebestod brought to a close a program which added new laurels to Mr. Sokoloff's many fine achievements.

The first guest conductor this month was Artur Rodzinski, who, besides demonstrating unusual conductorial gifts and a fascinating musical personality, displayed extraordinary skill in program construction. This is an undeniable asset, and one frequently absent in symphonic conductors. Two compositions which he programmed had not been heard at these concerts previously. The opening number, the Bach-Wertheim D minor toccata and fugue, he imbued with imposing majesty building climaxes realized with fine sensitiveness. The Beethoven fifth symphony, too, was classic in style, and the ovation tendered the conductor after its performance swayed his hearers.

The second half of the program was ushered in with an emotional performance of Tschaikowsky's Romeo and Juliet fantasia, followed by Stravinsky's Petrouchka Suite, unknown to Cleveland concert-goers. Despite the fact that its debatability has lost much of its sting in its twenty-two years of existence, it was a *tour de force* on the part of the conductor, and he was forced to acknowledge salvos of applause which he generously shared with the men. Johann Strauss' Tales from the Vienna Woods closed the program. It must be truthfully recorded that the orchestra played superbly, the men paying tribute to their guest by prolonged and enthusiastic applause. The next guest leader will be Sir Hamilton Harty at two pairs of concerts later this month.

Adella Prentiss Hughes presented the Cleveland Orchestra in an evening of unusual entertainment, when, under the baton of Rudolph Ringwall, assistant conductor, the orchestra furnished the musical background for an evening of Spanish dance music, with Mary Elizabeth Gleason, dancer. Miss Gleason, who has spent several years in Spain acquiring the authentic costuming and dancing for this rather ambitious program, has radiant youthful beauty and grace. Her beguiling costumes, changed for every dance, were appropriate and elaborate. She presented a Carmen suite, quite different from the accustomed opera cigarette girl, and the Habanera she danced and mimed in a long, clinging white velvet gown with puffed sleeves. De Falla's ballet-pantomime, Love the Sorcerer, was another study; but the most fetching was her impression of a bull fight. We doubt, however, whether the degree of art exhibited in these offerings warranted the artistic background of a major symphony orchestra.

The Sunday Twilight concerts under the baton of Mr. Ringwall are eagerly anticipated weekly events. Mr. Ringwall has selected Strauss' Don Juan, Wagner's Tristan excerpts, Tannhäuser overture, to lure the musician as well as the music-lover to recent concerts.

Christmas Music was given at the Cleveland Museum of Art by the museum music classes and various national groups, including singers from the Ukrainian National Home, the Roumanian Star Singers (under the direction of Father John Trutze), and a group of negro singers under Luther King, from the Music School Settlement. Marguerite Quimby, soprano, took the part of the Madonna.

Arthur W. Quimby gave his regular Sunday afternoon organ recital in the Garden Court of the museum, featuring Christmas music. R. H. W.

Chicago Musical College Adds Daniel Saidenberg to Faculty

The Chicago Musical College has announced the engagement for its faculty of Daniel Saidenberg, principal cellist of the Chicago Symphony Orchestra. Mr. Saidenberg, American born, studied with André Hekking at the Paris Conservatory and later with Felix Salmond in the United States. In 1927 he won the Naumburg Foundation prize in a national competition held in New York City. He played with the New York Philharmonic Orchestra for several years and has had extensive quartet experience both here and abroad. Mr. Saidenberg became first cellist of the Chicago Symphony in October, 1930, and has made four solo appearances with the orchestra since then. He begins teaching at the Chicago Musical College on January 15.

DANIEL SAIDENBERG

Hungarian Government Invites Jonás as Judge

Alberto Jonás, pianist and teacher, has been signally honored by the Hungarian Government by being invited to act on the jury of the International Franz Liszt Competitions for pianists, to be held from May 4 to 20, 1933. This contest is under the protectorate of Admiral von Horthy, the Regent of Hungary, and was instituted by the Hungarian Minister of Culture and Public Instruction, Bálint Hóman, who in a letter to Mr. Jonás has expressed his pleasure that the eminent pianist has consented to act in the capacity of a judge.

Kate Neal Kinley Fellowship Announced

The second annual consideration of candidates for the Kate Neal Kinley Memorial Fellowship is announced by the board of trustees of the University of Illinois. This fellowship, which should yield $1,000 to be used by its recipient in defraying expenses of a year's advanced study of the fine arts in America or abroad, was established in 1931 in memory of the wife of a former president of the university.

Music Contest Winners in Schools Are Listed

Certificates Awarded to 4,514 Soloists and Ensembles Last Year

A brochure containing an honor listing of winners in national, state and district school music contests receiving certificate awards in 1932, has been compiled and published by the National Bureau for the Advancement of Music. The purpose of the publication, as set forth in a foreword by C. M. Tremaine, director of the bureau, "is to give national recognition to the winners, to provide a stimulus to future efforts, and to show the great growth of public school music, and the part which the contests have played in it."

There were 4,514 first, second and third winners in the school music contests in 1932—a figure which is not exhaustive, as it numbers only those winners who were nominated for and received certificates. In the previous year, there were only 2,866 such awards. The increase, Mr. Tremaine states, "was due in part to greater participation in solo and ensemble contests, and also to the introduction in many states of the 'rating' plan of judging. Under this system, certificates are given on the basis of quality of work, rather than on competitive ranking only."

It is estimated that more than 100,000 public school children took part in the contests last year. "Several million other students of music in the public schools received a stimulus in their work," says Mr. Tremaine, "because of the interest which these contests created."

Other factors contributing to the growth in standards of musicianship among the young are the marked advance in public school music instruction, and the influence of the National School Band and Orchestra Associations.

Estimates are given relative to the number of ensemble groups now active in the country's schools. These place the number of school bands at something between 18,000 and 25,000, and the number of orchestras between 35,000 and 45,000. With innumerable students of solo instruments added, the total number of public school pupils engaged in instrumental study is estimated at more than two million. The brochure makes no attempt to estimate the number engaged in choral activities, but says that "as it would include assembly singing, it probably would embrace the entire student body."

Testimony as to the high quality of musicianship shown by the students in these contests is given by the judges in the National School Orchestra and Band Contests, held at Tulsa and Cleveland in 1931. The remarks of these judges are reproduced in a separate section of the publication. Among those contributing are Carl Busch, N. de Rubertis, Will Earhart, Edwin Franko Goldman, Victor Grabel, A. A. Harding, Karl L. King, Capt. Charles O'Neill, Frank Simon, Ernest S. Williams, Vladimir Bakaleinikoff, Clarence Byrn, Chalmers Clifton, George Dasch and Lee M. Lockhart.

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NEW YORK CONCERTS

(*Continued from page* 15)

jazz rhythms to simulate the negroid spirit of the poem. Mr. Gruenberg has done better work in his Daniel Jazz.

Ernest Bloch's piano quintet, played by Harold Bauer, pianist, and the former Lenox Quartet (Sandor Harmati, Wolfe Wolfinsohn, Nicholas Moldevan and Emmeran Stoeber) closed this evening. The animated and colorful work, familiar to concert-goers, had a fine performance.

A large audience warmly greeted the musicians of this anniversary program. Except for the exceedingly bad acoustics of the hall (recently enlarged and renovated) which prevented the words of any vocal composition from being understood, the concert was most successful.

Harold Samuel Giving what was announced as his only all-Bach recital of this season in New York, Harold Samuel played before a discriminative audience at Town Hall. The eminent Bach specialist was in top form on this occasion, a form which spells unique excellence.

The manner in which Mr. Samuel has contrived to re-create on the modern piano the infinitely subtle gradations of the clavichord tone, remains a source of surprise at each new hearing. He illuminates strikingly for modern listeners the contrapuntal structures of this composer and does so with a remarkable command of dynamics and phrasing.

On this occasion, the program was one of substantial delights. The pianist began with a culling from the Forty-eight Preludes and Fugues, each a revelation in spirit, character, and justness of accent. The works heard were those in B minor and E major from Book 2, and in G minor and D major from Book 1. This was followed by a delightful evocation of the merry and stately dance forms which constitute the French Overture (Partita in B minor), each section being outlined with rare structural ability. Next came the Prelude and Fugue (alla Tarantella) in A minor, of formidable technical demands, and one of the outstanding achievements of the evening. The English Suite in F major closed the printed list, played with an authority and a brilliancy which fairly captivated Samuel's audience, and caused them to remain as willing listeners to a post-recital. As usual, they called for request numbers at the pianist's invitation. Among the extras was the choral-prelude Sleepers, Wake, projected with majesty, deep feeling, and that human atmosphere which is perhaps the outstanding phase of the Bach treatment by Harold Samuel.

Sunday Nights at Nine Under the direction of Gene Lockhart and management of Catharine A. Bamman, the bright and tuneful Sabbath evening entertainments continue to please good-sized audiences at the Barbizon-Plaza concert hall. The latest of the Sunday Nights at Nine (an excellent name for the series) brought numbers by Asya Kaz and Thalia Zanou, Felecia Sorel, Woods Miller, Gene and Kathleen Lockhart, Sigmund Spaeth, the gifted Nina Tarasova, Rita Burgess Gould, Gluck-Zandor, and the always artistically adroit and amusing Vandy Cape. Gene Lockhart acts as master of ceremonies with unction and wit.

Philharmonic Orchestra A matinee program at the Metropolitan Opera House, brought the Philharmonic Orchestra and Bruno Walter to the fore in Wagner's Tannhäuser overture, Waldweben (from Siegfried) Rienzi overture; and Strauss' Serenade for wind instruments, and the concert arrangement of his Schlagobers (Whipped Cream) ballet music, premiered in New York a few days previously. The last named work was found again to be somewhat overscored and not of surpassing distinction. Strauss' Serenade is one of his early essays and has historic interest purely, in spite of its clever construction.

The familiar Wagner numbers, led by Walter with expert command and versatile feeling and musical insight, brought resounding joy to the hearers, who "celebrated" the leader and his orchestra jubilantly.

Fritz Kreisler The violinist's third metropolitan program this season was attended by a large matinee audience at Carnegie Hall. For the occasion, Kreisler, back from a hurried visit to Vienna for the première of his new operetta, Sissy, played the sonata in A major, by Nicolo Pasquali (edited by Eugene Ysaye); Sarabande and Gigue (from the sonata in D minor), by Bach; concerto No. 4 in D major (Mozart); and short show pieces by Gluck, Schubert, Rachmaninoff, Ravel, Kreisler and Brahms-Kreisler. Kreisler's performances of the larger numbers were expressive and projected also with his other familiar qualities. The brilliant presentation of the titbits won popular acclaim. Carl Lamson again was the competent accompanist.

Western Tour Follows Gorodnitzki's Carnegie Hall Concert

Sascha Gorodnitzki returns to Carnegie Hall, New York, for his third season on

Maurice Goldberg photo.
SASCHA GORODNITZKI

January 18. It was here that the young pianist made his début in November, 1930, as soloist with the New York Philharmonic Orchestra, returning the following February in concert. A western tour, begun in the fall of 1931, brought him back to New York and Carnegie Hall in January, 1932.

In his New York recital next week Mr. Gorodnitzki will be heard in Bach, Beethoven, a Chopin group and an all-Russian group which includes Rachmaninoff, Rimsky-Korsakoff and Stravinsky. Following this appearance he embarks immediately on the second half of an extended American tour that begins with an engagement in Memphis, Tenn., and takes him as far west as San Antonio, Tex. The schedule also includes two concerts in Havana under the auspices of the Pro Arte Music Society. Mr. Gorodnitzki, a Russian by birth, has played over seventy American concerts and engagements with orchestra since his début here at the age of twenty-five.

American Choral and Festival Alliance Gives New York Luncheon

Aims and achievements of the American Choral and Festival Alliance were discussed at a luncheon given by Mrs. William Arms Fisher, president, at the Beethoven Association in New York on January 5. Among those in attendance were a number of choral conductors, publishers, editors and others associated with music.

In her opening address, Mrs. Fisher outlined the progress made by the organization in the last year, including the holding of festivals in Denver and elsewhere, and the establishing of a choral centre in that city. She told of plans to hold an entire day's festival in Boston, to be participated in by a large number of singing groups under three visiting conductors. A similar festival is planned for New York later, she said.

Among other projects which she described were those to utilize the talents of the many trained singers annually graduated from American conservatories, to promote the giving of choral instruction in the vocal studios of the country, to carry on adult education in voice training (not only for singing, but for speech), and to catalogue some 50,000 of the world's best choral works.

Others who made addresses were Mrs. R. Henry Harris, financial secretary of the alliance; George Fergusson, A. Walter Kramer, Carlton Sprague Smith, Margarete Dessoff, Mrs. Clara Abbott, of Philadelphia, Glenn Tindall, of Los Angeles, and Mrs. Edwin D. Parker, national music chairman of the Y. W. C. A. R. M. K.

Hanson Conducts Berlin Philharmonic Orchestra

(*By special cable to the Musical Courier*)

BERLIN.—Howard Hanson was hailed enthusiastically when he conducted the Berlin Philharmonic Orchestra in an all-American program on January 7. The list held Daniel Gregory Mason's Chanticleer, Charles T. Griffes' Pleasure Dome of Kubla Khan, Robert Russell Bennett's Concerto Grosso, the scherzo from William Grant Still's Afro-American symphony, Leo Sowerby's Money Musk, John Powell's Natchez On the Hill, and Mr. Hanson's own romantic symphony and his symphonic poem Pan and the Priests. After the concert Mr. Hanson was tendered a reception at the home of Consul General Messersmith, with many Berlin conductors present, including Kleiber, Klemperer, Stiepry, and Lert; Mayor Berlf attended, along with socially and musically prominent people. J.

Musicians Emergency Fund Now Incorporated

A permanent organization known as the Musicians Emergency Fund, Inc., has been incorporated under the laws of the State of New York, with Dr. Walter Damrosch as president. Vice-presidents are Mrs. Vincent Astor, Mrs. Christian R. Holmes, Mrs. Ernest Schelling, Mme. Olga Samaroff Stokowski; the secretary is Mrs. John B. Casserly; the treasurer, Paul D. Cravath. The board of directors comprises Mr. Cravath, Dr. Damrosch, John Erskine, Harry Flagler, Hermann Irion, Mr. Schelling, and Felix M. Warburg.

Club Engages Thuel Burnham

The Symphony Club, one of Philadelphia's oldest musical organizations, made up entirely of pianists who specialize in piano ensemble, has engaged Thuel Burnham, American concert artist, and head of the Burnham-Wragg Piano School, New York, to instruct them this winter. They plan to give a New York concert later in the season.

Elman and Thomas Under Exclusive Management of Charles L. Wagner

Two notable additions to the list of artists under his management have been announced by Charles L. Wagner, New York concert manager. John Charles Thomas, American operatic and concert baritone, has signed a contract which provides for his exclusive management by Mr. Wagner, beginning on May 1 next. Mischa Elman has also signed a contract to appear exclusively under this management at the beginning of next season. This will mark the eminent violinist's twenty-fifth year in America, an anniversary which he will celebrate at the age of forty-three.

Lulu G. Breid, formerly active in musical management with her late husband, R. E. Johnston, has become affiliated with Concert Management Charles L. Wagner as an associate.

Music Society of New York Offers Program

The Music Society of New York gave a concert on January 3 for worthy people in need and distress. Owing to the indisposition of one of the artists scheduled to appear, the program had to be changed. Those taking part were Myrna Sharlow, soprano, Alfredo Chigi, baritone, Beatrice Anthony, pianist, and Edwin McArthur, accompanist. It was an informal affair, highly enjoyable and artistically satisfying. There were no printed programs. A large number of people were present and applauded the artists liberally. O.

Alton Jones' Engagements

Alton Jones, pianist, is giving a recital at the MacDowell Club of New York on January 22. His program includes compositions by Bach-Liszt, Brahms, César Franck, Debussy and Liszt. He will appear at the Hotel St. Regis, New York, on February 13.

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NEW YORK JANUARY 14, 1933 No. 2753

One of the truly comic happenings of 1932 was the recrudescence of Richard Strauss' music after most of the music critics had pronounced it dead and buried.

Music needs its own World Court to settle the differences between Damrosch and Stokowski; the Soviet Republic and its non-propaganda composers; the Vienna Opera and its singers; American symphony orchestras and the musical unions; and the persons who try to put jazz into art music, and those who endeavor to keep it out.

This evening, January 14, marks the end of the eighth week of opera at the Metropolitan, and completes exactly one half of the projected season of sixteen weeks. The performances have been of a standard distinctly higher than during the past few years, and the response of the public and the critics testified to the marked improvement in the spirit and ensemble of the singers, and the freshness and quality of the orchestra. It is to be hoped that the box office has benefited correspondingly, with a prospect of resumption next winter of the regular season of twenty-four weeks.

Baltimore Shows the Way

That progressive municipality, Baltimore, has registered another gain for music. The historic old city on Chesapeake Bay recently went through the throes of what is described as "the severest budget fight in its political history."

Nearly everybody in touch with musical affairs in this country knows that Baltimore was a leader in organizing a Municipal Department of Music which, under the direction of Frederick R. Huber, has done distinguished work during eighteen years in organizing concert and opera performances, in many cases given free to the people. However, this season the need arose for civic economy and many municipal activities were temporarily abandoned or much curtailed. If the work of the musical organizations had been discontinued or hampered by financial cuts, it would have meant a serious loss to the city.

This point was evidently realized by Mayor Howard W. Jackson, who championed Mr. Huber's plea that the municipal music organizations are invaluable to public morale in time of economic stress. In explaining his stand in his successful fight for the continuance of the Municipal Department of Music, Mayor Jackson said: "Through eighteen years of steady progress under the directorship of Frederick H. Huber, it has become an integral part of life in Baltimore. It has long since passed the stage of novelty, or municipal luxury, to be indulged in solely in times of prosperity. To remove the department from the list of municipal activities would be akin to abolishing the public libraries. . . .

"Music has charms to soothe as well as elevate. Of all the arts, it has the power to reach and inspire the greatest number of people. Baltimoreans will never reach those depths of pessimism where the strains of music will fail to stir them; Baltimore's government must see to it that they are not denied the stimulating influence of this most democratic of arts. An army needs bands as well as banners to cheer it along the road to victory; a citizenry needs music as well as street lamps to maintain its morale in the darksome night of world distress, as we move steadily forwards toward the dawn of a new and brighter day."

The sequel to this stirring championship was the triumphant vindication of music when the City Council, on December 19, voted a Budget Ordinance, promptly signed by the Mayor, which continues the activities of the Municipal Music Department in all its branches without curtailment. This continued sponsorship, despite the fact that there were heavy reductions in the appropriations granted to other agencies of the city, is another instance of the trust which Baltimore places in Mr. Huber and his important work. Would that other American cities could see eye to eye with Baltimore in a similar plan.

Music at the Chicago Exposition

The moot question of how best to give music its due in the program for Chicago's Century of Progress Exposition, which will open within six months, seems at present to be agitating the tonally-minded citizens of that city.

Chicago musicians are attempting to make music a major feature of the great World's Fair which next summer will celebrate the city's attainment of centenarian dignity. A number of months ago a musical committee was appointed, bristling with names more or less eminent in this art, and most ambitious plans for operatic, orchestral, choral and solo music events were outlined. At that time, too, there was drawn up a preliminary architect's plan for a vast Music Hall.

It has been discovered, somewhat tardily, that this investment in Music, Preferred, will take a rather large bank margin. At the same time the question has been raised, "How can it be paid for?" Though $100,000 might soon be subscribed for the building of the Music Hall, there remains the problem of paying the artists and organizations to be presented there. Would it not be better, some observers say, to secure $100,000 to pay the orchestras, bands, conductors, choristers and soloists that will appear during the Century of Progress Exposition, than to erect the building first and then to rely for the rest upon Providence? In other words, why place the cart before the horse?

All this, of course, brings up the question whether—if sufficient funds are not available for both a hall and music—it is necessary to build at all? Chicago, which has recently seen a utilities empire crumble, has on its hands a very handsome Civic Opera House which is unlighted. It does not care particularly to acquire another architectural white elephant. There are other auditoriums in the city, notably Orchestra Hall, that would be delightful places in which to give concerts during the World's Fair. Messrs. Stock and Voegeli, conductor and manager, respectively, of the Chicago Symphony Orchestra, have been quoted as saying that Orchestra Hall is not being rented this season as often as it should be. It is pointed out, in reply to those who think that a music hall on the Exposition grounds is necessary, that the Chicago Art Institute is not going to put up a new structure outside of its present premises, in order to show to the throngs of visitors the special exhibitions of pictures that will be loaned for the occasion by several European museums.

The horrendous suspicion has been advanced in some quarters that the contemplated building is to be put up in order to please a few enthusiasts. And since large building projects, from the days of Ptolemy, have necessitated much bending of backs and groaning under burdens, the malcontents in the lakeshore city are crying anathemas on the ambitious souls who would raise a memorial to themselves in enduring stone and brass. "Out upon it!" they say, in effect; "if they want a mausoleum, let them pay for it."

All of which does not in any way detract from the desirability of Chicago's showing to the rest of the world, assembled within its portals next summer, the best and most representative musical performances that it can muster. R. D.

Musical Boycott

Partly as a result of excessive production, glutted markets, and depressions, trade rivalry between nations has in the last decade or two assumed alarming proportions. It was inevitable that in the case of each nation, various barriers would be set up to keep out the flow of foreign goods. Some of these are by means of legislation, as in the case of tariffs, and others are more or less voluntary and individual, as in the form of boycotts by the small consumer.

The "Buy Native" movement has been sweeping various European countries in the last few years, taking its most virulent form where the need to conserve trade balances was greatest. For example, Great Britain passed some exceedingly debatable labor rulings which sought to exclude musical artists of other nations from entering the country to fulfill engagements with British organizations. It is, of course, highly absurd to attempt regulation of the musical profession, as if its members were in the same class as laborers or unskilled immigrants. But the primary objection to such a course is that this excessively chauvinistic attitude (i. e., in the case of those misguided souls who would listen only to songbirds from the local heath) really benefits the native artist very little. It is a desperate and rather futile attempt to cure a condition the causes for which lie elsewhere.

A recent editorial in the New York American, bearing the caption, "Alien Competition Destroys American Jobs; 'Buy American' to Abolish Breadlines," indicates that the campaign to patronize home industries is due for a revival in this country. This movement, if carried on by vast numbers of our population, would doubtless benefit our manufacturing and trade in general, but in the case of the arts its strict enforcement would be fatal to a spontaneous interchange of creative ideas and artists between countries. Although one may applaud the loyalty of the American housewife who buys raisins grown in California instead of on the banks of the Mediterranean, it is impossible to divide sopranos, contraltos, tenors, bassos, pianists, violinists, and the rest of the musical family (not excluding composers) into the sheep and the goats by so simple a criterion as whether they were born beside the Dnieper or the Delaware.

Genius lights where it wills, and everywhere its presence is a source of delight. Superior throats, bow-arms, fingers and creative musical minds are independent of heredity, time or geography. There obviously can be no question of judging musical merit by any arbitrary standard, such as whether the subject's skin be white, black or yellow, or whether his spoken tongue be Anglo-Saxon, Croat or Hottentot. Art cannot flourish under conditions which hamper or stifle it; nor does it thrive under restrictions such as the chauvinists would impose. Art is not a commercial product; it is not national, but international.

Famous Musicales

The ripe age of forty-one years was recently attained by Albert Morris Bagby's Musical Mornings at the Waldorf, providing an occasion both for congratulations to the founder and of reminiscences. There were some who recalled the historic occasion, in the old Rembrandt Studios on Twenty-seventh Street, in December, 1891, when the late Arthur Friedheim initiated the series. Lectures on musical history by Mr. Bagby accompanied the first musicales. Two years later the series was moved to the Waldorf-Astoria, which had just been opened.

Since that time, of course, many of the world's leading musical figures have appeared in the Bagby series. The irreproachable *ton* of the affairs has been maintained. They have survived world-shaking political events, and even the razing of the old Waldorf, when they moved for two years to the Astor. The Bagby Musicales have been accorded the sincere flattery of imitation, in a number of other functions of the sort under different auspices and at other hostelries.

Though Bagby's Musical Mornings have acquired the reputation of being a pioneer in the field, there was an earlier series in New York, the de Forest and Callender Musicales, founded by two spinsters of irreproachable taste and antecedents. These select sessions drew large gatherings to the Dakota (the first apartment house built in New York) at Central Park West and Seventy-second Street. These ladies were the first to sponsor a series of musicales with eminent soloists, and hearers high in social standing. As such, they deserve to rank among the benefactors of their age—the race of Nightingales and Pinkhams, and the time of bustles, hair "rats," and leg of mutton sleeves.

VARIATIONS

By Leonard Liebling

Last Saturday evening I was talking to Romayne Simmons, artistic advisor of the Shuberts, a former professional pianist, accompanist of Lillian Nordica, and on tour with that soprano when she died in far off Batavia in 1914.

Simmons and I discussed pianists of the past and he asked: "Tell me, is Vladimir de Pachmann still alive and playing?"

"Yes," I answered, "his home is in Italy, and he makes public appearances at intervals. He celebrated his eighty-fifth birthday last July and I wired him my congratulations from Paris."

While I was talking to Simmons, the newspaper offices were setting up obituaries of de Pachmann, who had died that day in Rome.

With him passes a unique figure of the keyboard, a performer of remarkable qualities, and with a positive genius for interpreting the music of Chopin. In his best days—and reluctantly I confess that I heard him then—he had a sensuous, singing tone which no other player of his time could equal. (Joseffy, perhaps, came nearest to it.) His legato was incredibly smooth, his touch of feathery lightness and charm. He never thundered on the piano even in moments of climax. His coloring had magical hues. He pedalled with infinite subtlety and art. His technic spelled perfection, especially in the playing of rapid passages and double notes. He never ceased, however, to file and polish his execution. When on one of his American visits he came across the Virgil Practise Clavier, with its exact mechanical clicks, Pachmann (he added the "de" later) decided suddenly that his playing of double notes was not strictly in unison. He went to the Catskill Mountains and spent many obsessed months there working slavishly at the Clavier until he succeeded in doing the Chopin Etude in thirds, "more evenly and rapidly than anyone else in the world."

He never was a bravura player although he told me that as a youth he had been able to storm the heights with the Liszt Don Juan Fantasia, and that his performance of it in London won the envious approval of the composer. Pachmann could not always be believed, however, as also when he went on: "I attended a *soirée* where Liszt and Rubinstein performed. Then I went to the piano. First I played like Liszt; then I played like Rubinstein; and finally I played like Pachmann, and everybody said that I made the other two look like schoolboys."

Pachmann was inimitable in the Chopin F minor concerto, the mazurkas, valses, nocturnes and—except for the episodes requiring unbridled passion and strength—splendid also in some of the bigger works of that composer. He was not always what Huneker once called him, a "pianissimist," but he did deserve that writer's appellation of "Chopinzee."

And thereby attaches the personal aspect of the man Pachmann, his apelike grimaces on the concert platform, his gibbering and chattering, and all the other grotesqueries which formed so large a part of his behavior at recitals. He was still doing his pranks when he made his last American appearances in 1925. His playing then was, however, only a shadow of the days when he towered supremely great in his specialties.

Let the present words of tribute take no note of the eccentricities of the queer little man, with the Mephistophelian face, who could be both Ariel and Caliban when he was not Orpheus. The anecdotes of Pachmann's vanities and weaknesses and of his queer sayings on and off the stage, number into the hundreds. At another time I shall recount some unfamiliar ones. Today I can think of him only as one of the most marvelous of the pianistic heroes I have enjoyed, and his passing leaves me filled with sad and sentimental memories. I know I shall not hear his like again.

⁂ ⁂ ⁂

The Shostakovitch (May Day) symphony conducted here by Stokowski last week, has caused a flutter in our critical camp. General opinion in those ranks condemns the young Russian composer for writing propaganda music glorifying the principles of the Soviet.

And why should he not, pray? If he had neglected to provide his symphony with a "program," how many of us would have known that its measures exult at the passing of the Czarist system and extol Lenin and the Five Year Plan?

If the Shostakovitch symphony is not good music, that is another question entirely. It cannot be called poor solely because of its subject. There was a time when Wagner's Tristan and Isolde earned the description of "seasick music" and his Götterdämmerung was said to "reek of the stable." (Both terms are in Tappert's collected early criticisms of the Wagner operas.)

Richard Strauss was harassed by the reviewers at the beginning of this century, because he tonalized a sick man's delirium, Nietzsche's philosophy, the private life of Mr. and Mrs. Strauss, the degeneracy of Salome, the sublimated hatred of Elektra, and the pornographic pranks of Baron Ochs in Rosenkavalier.

It is beside the point to tell Shostakovitch to keep out of politics. He has the same right to admire Sovietism as Americans have to dislike it. Our critics call upon American composers to make their music express our national life today, to reflect the spirit, thought and emotions of this period. Perhaps it is as well that the call remains unheeded. However, were American composers to try political propaganda in tone, it would not hurt their music and it might improve politics.

⁂ ⁂ ⁂

Don't fail, if you have the chance, to see the Teatro dei Piccoli (Vittorio Podrecca's phenomenal marionettes) at the Lyric Theatre. The show is a treasure of cleverness, sophistication and wit. There is a comic sketch mimicking an affected pianist so marvelously that one forgets the figure is only a puppet. And the marionettes do Rossini's Barber of Seville with almost unbelievable realism. The whole Teatro will afford you a rare and unforgettable treat.

⁂ ⁂ ⁂

Oscar Thompson asks in the New York Evening Post of January 7, whether the compositions of the past ten years may not have been shooting in the dark. Most of them appear to have done so, judging by the few bullseyes they scored.

⁂ ⁂ ⁂

Richard Strauss' Schlagobers (Whipped Cream) music, done into a symphonic suite by him, was heard here last week under Bruno Walter. Whether or not the composer added symphonic weight to his original ballet version in order to give it more dignity as concert material, has not been made known hereabouts, but the unexpectedly heavy and complicated orchestration made one Carnegie Hall auditor remark: "Whipped Cream? It sounds more like buttermilk."

⁂ ⁂ ⁂

At the January 9 meeting of the New York Musicological Society, Henry Cowell was the speaker on the subject of Evidence Against Some Axioms of Musical Theory. Elbowing out the old ideas, as it were.

⁂ ⁂ ⁂

Walter Damrosch plans to give a performance of Beethoven's ninth symphony at Madison Square Garden soon, and the event will be in the nature of a Peace Pageant. A huge chorus is to sing the finale, winding up with a procession into the Temple of Peace.

It would not be a bad idea at the end to have the audience wave tiny flags of all the nations, and to release a flock of pigeons bearing in their bills tiny branches of olive.

Also, in deference to the occasion, Mr. Damrosch might be able to persuade Japan and China to give up their war for one evening; the same period to mark, furthermore, temporary cessation of the differences between Germany and Poland; England and India and Persia; Hungary and Czechoslovakia; the South American republics; and the United States and the Philippines and Nicaragua, to say nothing of those European lands which are waiving their debts to Uncle Shylock.

⁂ ⁂ ⁂

Then there was Bruno Walter last Wednesday evening at the Musicians' Emergency Fund concert (Madison Square Garden) who conducted Tschaikowsky's 1812, with addition of military band, bells of Moscow and cannon (represented by an extra large drum).

Shades of Beethoven's The Battle of Vittoria (with artillery), and the World's Peace Jubilee, led by Patrick Sarsfield Gilmore at Boston in 1872, with an orchestra of 2,000, chorus of 20,000, anvils, chimes and cannon.

⁂ ⁂ ⁂

I mentioned last week some of the best known living survivors of the Liszt classes in Weimar. My attention has been called to a few more, Adele aus der Ohe, F. W. Riesberg and Felix Weingartner.

⁂ ⁂ ⁂

An obituary department in the New York Times is called In Memoriam. The issue of January 3 had this extraordinary notice:

> DUPLESSIS—In memory of Marie Duplessis, a young French girl from Normandy, who died in Paris, Jan. 3, 1847, in the twenty-fourth year of her age, and who inspired Dumas to write "La Dame aux Camelias."

⁂ ⁂ ⁂

Emperor Gruenberg.

⁂ ⁂ ⁂

When the American public at large shall be more anxious to hear Lotte Lehmann than Kate Smith (Brünnhildian vocal siren of the radio) the musical millenium will have arrived in this land.

⁂ ⁂ ⁂

Moriz Rosenthal, just finished celebrating his seventieth birthday, writes: "Many highly complimentary articles in European newspapers have taken cognizance of my arrival at the Biblical span. If one wishes to have really flattering compliments, one has to die, or else reach the age of seventy. So far I have chosen the latter course."

⁂ ⁂ ⁂

Speaking of the passing of time, there was this in a recent New York Evening Journal: "You have reached middle age, when the love scenes between the singing and dancing in a musical revue begin to seem a little long and tiresome."

⁂ ⁂ ⁂

Compliments to the European associations which collect for American performances of foreign compositions. Last Sunday afternoon the NBC broadcast of the Philharmonic Orchestra concert was stopped when the program reached the Schlagobers ballet music by Richard Strauss, because the performing fee was deemed excessive by the radio corporation. The same evening there was to have been a WOR broadcast of Tansman's Sonata Transatlantique for two pianos. The representative of the French publishers' society demanded $25 for his permission to play the work. The pianist team promptly omitted it from their program.

The question presents itself whether it is better for the composers to have their music heard as often as possible, or to insist on fees and have the pieces unperformed whenever such payments are refused. In both cases last Sunday the composers received no benefit of money or publicity, and the listeners were deprived. What is wrong with the system of our European brethren? They will be out of luck if the newly started "Buy American" movement is extended to music from across the seas.

⁂ ⁂ ⁂

Is it Herma or Hortense, Monath or Menth?
Ofttimes I mix them—this is the tenth.

⁂ ⁂ ⁂

The frequent attacks against Beethoven's ninth symphony recall what the late Calvin Coolidge said at a White House talk with a newspaperman, who asked the then President what he thought about the current books which slurred George Washington. Coolidge walked to the window, gazed for a few moments at the towering granite shaft which commemorates the Father of his Country, and said quietly: "Well, the Washington Monument is still there, isn't it?"

⁂ ⁂ ⁂

Fritz Kreisler, returning here from Europe recently, gave out some wisdom to the newspaper reporters, as follows: "The three great things in life are love, health and a job. The job may be laying bricks or composing sonatas—it is all work. Job is a fine word and I like it." At the price Fritz is paid for his job, he should not only like, but adore it. And lucky for him that his job is not the composing of sonatas. That is the hardest way in the world to make a living these days. Fritz composes, too, as a side line, but he sedulously avoids the writing of sonatas. He probably feels that the job belonged mainly to Bach, Haydn, Mozart, Beethoven and Brahms. Fritz composed some light music for the violin and did a good job for himself and his publishers. He has just written an operetta recently premièred in Vienna and later to be heard in America. In the score he utilized his popular violin pieces. That was an easier job than laying bricks and more profitable.

I wish that Fritz would give out more interviews like that one, especially when I am short of material for Variations. The writing of these two paragraphs was practically no job at all.

Vandy Cape, who pokes sly and sundry digs at prominent opera and concert stars in her Singing Satires each Sunday Night at Nine at the Barbizon-Plaza, believes Maria Jeritza to be the gamest sport in the do, re, mi business.

A year ago Miss Cape—then a respectable music critic—appeared at the Critics Benefit Concert and burlesqued Mme. Jeritza's impersonation of La Tosca by singing the famous Vissi d'Arte aria lying prone on the floor. The glamorous diva who happened to be sitting in the front row was a good sport and generously congratulated the nervy and nervewrecked young critic.

As Miss Cape is now doing an imitation of Jeritza—plus her German accent—singing the popular Trees, she asked the prima donna to include this number on her program at the December 29 Plaza Morning Musicale. And "Lo, here the Gentile Lark" if Maria didn't step right out and announce she would "sink Trees by special request."

The only unfortunate part of this is, that Vandy Cape now feels it has spoiled the fun to josh such a regular person and wonders if it might not be better to go back to the impersonal and ubiquitous art of imitating the outdoor singer slapping mosquitoes while singing a coloratura waltz.

* * *

Roxy had lunch with a theatrical friend recently and expansively asked him what he thought of the Music Hall. "Marvelous," gasped the showman friend. "Just think, 6,200 seats!" "That's nothing," Roxy answered, "Wait until I erect my new one, with 12,000 seats." Well, there's hope yet that the sixty million women of the United States may all be Roxyettes.

* * *

"Stars Not Dying," says the New York Evening Post. But I'm here to assure you that they were Dr. Russell's (the astronomer) less capricious constellations. Not Gatti's.

* * *

Sascha Gorodnitzki has brought back from a Southern tour a choice specimen to add to the museum of social experiences. In one of the large cities of his itinerary he was tendered a reception after his concert, and, of course, was the object of a great deal of attention from the local "nobility." Finally, one gorgeous blonde dame managed to segregate him for a moment, and asked, with a dazzling smile, "Mr. Gorodnitzki, I wonder if I might ask you a personal question?" The pianist held on to his gravity and answered, "Certainly, if I can answer it." "Well," said the siren, blushing and hesitating a little, "it's just this—do you lead a normal life?" Several very appropriate replies occurred to the artist, but he contented himself with saying, "Madam, I would answer that only to my priest."

* * *

What a phantasmagoria of musical guests Vera Brodsky had at her New Year's Night party. Bidden, as they were, to dress or not (in the evening sense, my gentle readers) I spied Ethel Bartlett and Rae Robertson—the Bartlett "pear" as wag César Saerchinger calls these British pianistic dualists—in cream and cucumber dressing; Abe Chasins weltering in Thousand Island; Vera herself and Harold Triggs in French dressing with plenty of oil; Dana Suesse in mayonnaise; Horace and Helen Johnson in whipped cream; Grena Bennett covered with a mere dash of lemon, pimento, oil and seasoned to taste; Leonard Liebling à la Russe; Shura Cherkassky, tossed with lime juice, red pepper, salt and oil after the bowl has been rubbed with garlic; and several other musical satellites garnished with chives, olives, radishes and onion. So much for nonsense. From my niche above the fireplace, I never heard such swell music anywhere and I can't understand why the tenants in the downstairs apartment objected even at 2 A. M. to the dulcet sounds that were issuing from the one Steinway and one Mason and Hamlin. To be sure, when the telephone demanded silence, Abe Chasins was singing, whistling, humming and playing spots from his recently composed piano concerto. Perhaps the tenants below aren't modernists.

The Bartlett pair played Bach for the supreme cultured and aesthetic delight of the guests; Vera and Howard Triggs made Chasins' arrangement of the Blue Danube waltzes start toes tapping in three-four rhythm; Dana performed her jazz piece which Paul Whiteman offered on his Carnegie program a couple of months ago; while poor Shura squatted on the floor and leaned his influenza head against the cool bricks of the fireplace, near which sat also modest Edgar Rosenthal and modester Bert Leslie, the most musical of amateur pianists.

The only way Vera could get the party to go home was to feed it sandwiches and coffee at 3 A. M. The coffee made everyone realize what time it was.

* * *

I was smuggled into The Bohemians' first meeting of the New Year at the Harvard Club. Believe me, I was thrilled, what with all the musical dignitaries, young, middle-aged and hoary strolling about nonchalantly. The music program over (a delectable modernity for wind-instruments and piano by Aurelio Giorni, with himself at the piano; a song suite by John Alden Carpenter, magnificently interpreted by Dan Gridley and Carl Deis; and Richard Strauss' sophomoric violin sonata, played with *élan* by William Kroll and Carl Deis) these grand folk circulated about eating indigestibles and drinking beer and cider. I lamped Dimitri Tiomkin, Montague Glass and Siegfried Kahn laughing over the latest tale; Georges Barrère resplendent in beard and snowy shirt-front; Shura Cherkassky, his warm head of the night before, cool and collected; Rubin Goldmark smiling amiably; Horace Johnson telling (for the millionth time) how he got fifty-eight pounds avoirdupois off his carcass; and Eddie Goldman bemoaning that the missus had been in Europe four months now. (What's the matter, Eddie? Do your socks need darning?)

* * *

Seats O 11, 13 and 15 at the Metropolitan were graced on Monday afternoon last by Mr. and Mrs. Giacomo Lauri-Volpi and Giuseppe de Luca, who, unlike Brutus, had come to praise their fellow artists in their own fashion. That is, Lauri-Volpi applauded as if he were saying a feeble "goody-goody," in response to a suggestion from de Luca, which seemed to be a wink with the left eye and a spontaneous nod of the head.

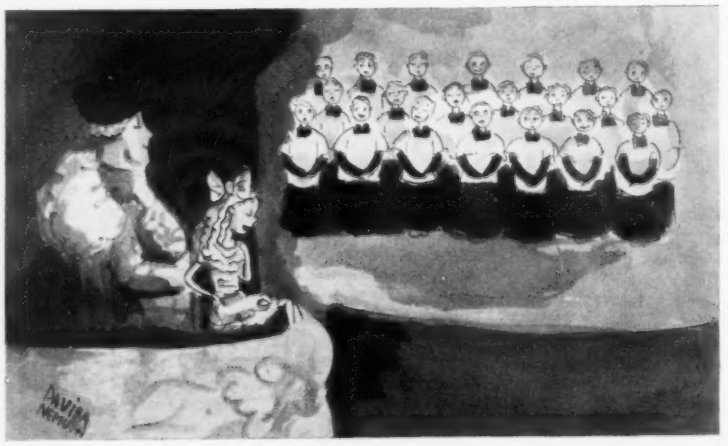
Rothier, who was the stage Lothario of the occasion, for the opera was Mignon, strode across the stage in step with Lauri-Volpi's gestures which indicated to de Luca that Lothario was getting heavy about the belt. Tokatyan, Willem Meister for the day (and remember, a tenor, which is really quite important) received a few little taps from Lauri-Volpi, but he was completely at fault, I judged, when he rescued Mignon from the flaming mansion. The two hands of Lauri-Volpi were turned upwards with a very limp air, denoting to de Luca and the world that he thought it a feeble rescue. Meantime, Mrs. Lauri-Volpi powdered her nose, or tugged at her trim little veil. Lucrezia Bori was the heroine of this little party. All three nodded as she sang, and the de Luca wink outdid itself.

Now there are a few puzzling little hangovers of this pantomime. Who was being imitated by de Luca, as his voice quavered like a stock report? And why did he find it so amusing when Bori hurried from the stage crying "Le feu!"? And has Lauri-Volpi a cold, or is he afraid of one, for he sent Vapex-laden wafts my way, and even passed the supply around to his party.

Perhaps Tokatyan will spend an evening at the Met before the season closes, and here's hoping that he locates close by so I can enjoy him along with the performance, and that he returns the compliment to Giacomo Lauri-Volpi, Cav.

* * *

After the Emperor Jones première, Grena Bennett, an old friend of Lawrence Tibbett, went behind the scenes to congratulate that singing actor upon his magnificent triumph. She found him attired in an egg-blue bathrobe, sipping pineapple juice, and listening to the Pagliacci performance which followed the Gruenberg opera in a double bill. "I simply must get some relief from that grim jungle and the inexorable tom-tom beating," Larry explained, "and so I'm enjoying the sunny melodies of Leoncavallo." Just then, however, Canio came upon the stage beating his showman's drum, and the Tibbett features relaxed into a grin of helpless amusement.



Mama—"This piece is from Bach's Thematis regii elaborationes canonical. Pay strict attention, darling."
Cynthia—"How can I? That second boy has me all fussed up."

FROM OUR READERS

Ethics for Voice Teachers

Syracuse University,
College of Fine Arts,
Syracuse, N. Y.

To the Musical Courier:

In your issue of November 26, on page 25, there is an article concerning the ideas of William Zerffi on the Problems of Vocal Pedagogy. Mr. Zerffi is quoted as saying:

"When a group of forty or fifty eminent teachers gather to discuss vocal problems and, after much thought, bring forth statements such as: 'The teacher of singing should possess both character and education'; 'Any specific promise by the teacher that leads the student to false hopes of a career is a breach of ethics and integrity'; 'Teachers should treat their pupils with consideration and patience'; 'Punctuality is incumbent upon teacher and pupil'; and so on—well, one ceases to hope for real results from such a kindergarten approach to a difficult and intricate problem."

The sentences Mr. Zerffi quotes are taken from a single publication out of a large number issued by the American Academy of Teachers of Singing, of which I have the honor of being a member. This particular publication was not at all upon any problem of teaching voice, but was upon ethics for voice teachers. No one knows this better than Mr. Zerffi. To intimate, as Mr. Zerffi does, that this was the sole result of the meeting of the members of the Academy, is unethical and dishonest. Mr. Zerffi might well ponder the commandment—"Thou shalt not bear false witness against thy neighbor." Mr. Zerffi is a prolific letterwriter, and should by this time know the "rules of the game."

The Academy has something like 3,000 correspondents to whom the various publications of the Academy are sent free of charge. For the information of those who may have read Mr. Zerffi's article and are not correspondents of the Academy, I quote an Outline of Theory made and adopted by the American Academy for Teachers of Singing for their individual guidance. This Outline of Theory is the result of three years of discussion by the members of the Academy, meeting monthly in New York City, and has to do with the fundamental principles of voice teaching.

BREATHING—(Adopted December 9, 1925) The American Academy of Teachers of Singing

1. Believes in teaching the pupil how to breathe.

2. Believes that the correct practice of singing in itself tends to develop and establish the mastery of the breath.

3. Believes that the singer should stand comfortably erect, with the chest medium high, and with a feeling of flexibility and well-being.

4. Favors that method of breathing which is known scientifically as "Diaphragmatic-Costal," colloquially as "deep breathing."

5. Believes that, in inhalation the upper abdomen expands, owing to the descent of the diaphragm, and the ribs expand; in exhalation the abdomen tenses and contracts, owing to the pressure of the abdominal muscles and to the gradual ascent of the diaphragm, and the ribs contract. Thus the greatest observable effect in both inhalation and exhalation is in front and at the sides in the region of the waist-line.

6. Believes that either the mouth or the nose may be used in inhalation.

7. Recommends the daily practice of calesthenics or setting-up exercises.

TONE—(Adopted April 14, 1926).

Good vocal tone depends upon a concept of beautiful sound and upon a sensitive and educated ear.

It results from the consequent co-ordination of the following:

1. Controlled breath;

2. A larynx whose normal position, neither locally raised nor lowered, is insured by correct inhalation, and allows freedom of action of the tongue to which it is attached:

3. Vocal cords in unhindered vibration. These three produce a fundamental tone, proportionately reinforced by

4. The resonance chambers of the chest and the head (mouth and nasal cavities), and issuing through

5. A free throat;

6. Tongue, palate, lips, and jaw, all freely active in pronouncing, without rigidity, and with no locally specialized effort for supposed aid to the tone.

This tone easy flowing, smooth, permits and favors every variety of expression in singing.

Its inception, following inhalation, is the Attack; that is, the immediate application of breath to the vocal cords, after pitch and vowel adjustment of the whole vocal apparatus.

PRONUNCIATION—(Adopted November 10, 1926)

Pronunciation is the utterance of words with regard to sound and accent;

Enunciation is the manner of that utterance as regards fullness and clearness;

Articulation is the action of the speech organs in the formation of consonants, vowels, syllables and words;

Correct pronunciation, clear enunciation and distinct articulation in singing constitute Good Diction.

The invariable medium for forming and sustaining vocal tone is THE VOWEL. Therefore the vowel should first be established in pure form, and not changed until time for the next vowel or consonant.

The function of THE CONSONANT is to interrupt the vowel without doing violence to the tone.

If Mr. Zerffi wishes to discuss the statements issued by the Academy, I believe such a discussion would be welcome. The Academy does not welcome discussion based on misstatements or partial quotations, as such discussion arrives nowhere.

H. L. Butler, Dean.

EUROPEAN ARRIVALS

Conchita Supervia and Ivor Newton

Conchita Supervia, Spanish coloratura mezzo-soprano, and her accompanist, Ivor Newton, arrived in New York January 3 aboard the SS. Mauretania. Their first seasonal engagement in this country was at Mrs. Lawrence Townsend's Morning Musical in Washington, D. C., on the tenth, followed by an appearance at Samuel Emilio Piza's last Artistic Morning at The Plaza, January 12. Miss Supervia is giving her first New York recital this season at Town Hall tomorrow (January 15).

John McCormack

John McCormack landed in New York on January 5 from the SS. Bremen. His American tour, which will continue until May 1, opens in Boston on January 15. After his schedule here is fulfilled, the tenor goes to South Africa.

Myra Hess and Sir Hamilton Harty

The SS. Mauretania, arriving from Europe January 3, brought Myra Hess and Sir Hamilton Harty.

Arthur Shattuck

Arthur Shattuck, pianist, was among those arriving in New York January 6, on the SS. Leviathan.

Fritz Kreisler

The SS. Bremen, docking in New York January 5, brought Fritz Kreisler for an American tour.

Paris Opera-Goers Hiss Pelleas and Melisande

Not the Music, But a Noisy Steam Radiator—An American Scarpia—A Bach Concert—Staccati of News

PARIS.—Notwithstanding the fact that 'twas the week before Christmas, things have been much astir in the Paris musical house. The concert-goer had his stocking crammed to bursting with delightful things, and all he had to do was stuff and gorge. An unexpected present came from the Opéra-Comique. Since Director Gheusi has taken over the reins of the popular house, business has been "right smart," as they would say in Indiana, capacity audiences are in regular attendance, and the shows are more generally than not, first-rate.

The other evening they were doing Pelleas and Melisande. The second act was far under way, when people in one of the upper galleries began making an intolerable racket—hissing, whistling, hooting, howling,—and the curtain had to be rung down. Naturally, those who were not in it, wondered what on earth was happening. What was wrong, the cast, the orchestra, the scenery? Could it be that, after thirty years, the Debussy score still had enemies? Fiddlesticks, only a sizzling radiator! But as the gallery folks had paid their *sous* to hear Debussy and not a sizzling radiator, they were not going to be disturbed. An officer of the theatre investigated, had the radiator fixed, the curtain went up and the performance started in again where it had been interrupted.

"Yeah, what's the idea?" the audience screamed, in perfect French diction. The destruction of the auditorium seemed imminent, and the language one heard was not for American ears, accustomed as they may be to the finer and subtler shades of meaning. Having been troubled in their enjoyment of the suspended act, the Gallic *garlicas* wanted the whole thing done over again. They got what they wanted. The French usually do, and that is the point of my story.

AMERICAN SCARPIA

Dropping in to see how the new management was tackling an old war-horse like Tosca, I found the Opéra-Comique packed to the limit by an audience that simply revelled in the ever effective melodrama. Give opera in an operatic way and chances are that most of opera's present difficulties will subside. People still love music and are fully as fond as ever they were, of singers who can sing and act. They are even willing to be indulgent, or else there is no explaining the approval they accorded tenor Lugo, whose voice that night sounded nasal, who forced his high notes, and whose acting was below the high school novice.

Yvonne Gall, however, was a lovely Tosca. She was in splendid voice, and her singing was singing. Visi d'arte was grand, though the next time I hear Mme. Gall do it, I hope she will not wear that ill-fitting red gown all covered with gold stars; or if she insists, that she will compromise by taking off that ungainly headdress which looked ever so much like a great big Turkish towel wrapped around the brow, and ever so little like a *chic* coif suitable to fastidious Tosca.

The Scarpia of the occasion was the American baritone Carlton Gauld. He made a deep impression, and the French capital considers him one of the best interpreters of the villainous role the place has had. I heartily concur. Mr. Gauld has a large, expressive voice, he thinks the words he sings, and he is also an intense actor. He made an utterly sinister figure, and the way he treated the heroine and her tortured lover, made the spectators understand and feel that Scarpia was an out and out heartless devil. A man like that does not willingly die, so the *scena* that Mr. Gauld went through when Tosca jabbed him with the fruit-knife, was as legitimate as it was thrilling. M. Cloez helped the story with his excellent conducting.

VANNI-MARCOUX AS BORIS

Moussorgsky's Boris Goudonoff is a favorite bill at the Paris Opéra. The large stage lends itself well to its spectacle, the chorus (an important dramatic element in this work) is well trained, the orchestra plays in dead earnest, and the principals are usually nicely chosen. Vanni-Marcoux sang the role of the wicked czar in this season's restoration of Boris, and scored his wonted success. His impersonation has majestic stature and psychological profundity. The ghost scene struck horror to the heart, the death scene was moving to a degree.

FRENCH MUSIC

The S. I. A. M. F., which by translation is International Society of Friends of French Music, gave a concert in the Ecole Normale of modern French music. The purpose of the society is to make known French music in general, and in particular those of its works which deserve hearing but are seldom heard. Some extraordinary programs have been given to date, and for which a large following of music-lovers is grateful. The other evening a contemporaneous color was in the air, pieces by Marèchal, Pierné, Ibert, Lalo, Roussel, Jean Cras and Saint-Saëns being performed. The protagonists were Marie-Antoinette Pradier (piano), Leon Zighera, Georges Palla (violin), André Focheux (viola), Jules Lemaire (cello), Georges Delangle (flute), Roland Lamorlette (oboe), Gaston Hamelin (clarinet), Christian Dherin (bassoon), and Charles Levasseur (horn).

FESTIVE SONG

The Chanteurs de Saint-Gervais is an *à cappella* chorus pertaining to the historic church of Saint-Gervais, the edifice which was bombarded on Good Friday during the war. The chorus was singing Mass, but went on just the same, falling walls, ceilings and pillars notwithstanding. The Saint-Gervais people, conducted by Paul Le Flem, always put on a special musical program during the Christmas Mass, music of the older epochs in which they are specialists. This year they performed—and what a treat it was—the Pope Marcel Mass, by Palestrina; Ave Maria, by Arcadelt; O Magnum Mysterium, by Victoria; Exsultate justi in Domino, by Viadana; and Adam était un pauvre homme, by Daquin. Americans coming this way would do well to keep an eye out for the performances of the Saint-Gervais chorus. What they do is unusual.

JOHANN SEBASTIAN

Having heard Bach in many countries and made the inevitable comparison, I am here to state that the French, whatever you may have heard on the subject, are not necessarily second to others on that score. Surely, others cannot beat them for reverential approach to the music of the great Cantor, and whereas others may be pleased to bring out the scholasticism of the mighty musician, the French are more inclined to disclose his soaring lyricism. I, for one, am not much for scholasticism.

At the Schola Cantorum a highly interesting and successful Bach concert was given, by chorus, orchestra and soloists, conducted by M. Labey. The list included the cantata Blei bei uns, concerto in D major, for piano and orchestra, Caprice on the Departure of Bach's Brother, and the cantata Christus der ist mein Leben. The soloists were Mlle. Veluard (piano), M. Schricke (viola), M. Mondain (oboe), and vocalists Mme. Dewinsky, Mme. David, MM. Planel and Gebelin.

BREVITIES

Horowitz scored as soloist with the Pasadeloup Orchestra (M. Inghelbrecht conducting), in the Brahms concerto in B flat.

Georges Enesco and Marcel Ciampi gave a concert of sonatas for violin and piano, by Brahms, Lekeu and Beethoven.

Massenet's Esclarmonde has been remounted by the Paris Opéra.

The Danish String Quartet played works of Nielsen, Mozart and Beethoven at its Paris concert.

The Legion of Honor has been awarded to M. Hamelle, music publisher; Albert Willemetz, song composer; and André Beaugé, baritone.

The Marseilles Opera is restoring the Jongleur de Notre-Dame and The Marriage of Figaro.

M. Prunet has been appointed director of the Toulon Opéra.

December 9 was the centenary of Berlioz' Fantastic Symphony.

At an auction sale, an unpublished cantata by Debussy brought 2,000 francs.

The Paris Symphony Orchestra (under Monteux) gave the first performance of an overture by Germaine Tailleferre. A charming composition.

The Conservatory Orchestra offered a Wagner program on Christmas Day.

The Bordeaux Opéra did Tristan and Isolde, with Mme. Soyer and M. Urlus, under the direction of Felix Weingartner. People came from many miles around to attend this magnificent performance.

Simonne Filon, who scored in the Norwegian Fantasy, by Lalo, with the Lamoureux Orchestra, played a Kaul violin, winner of the Brussels Tone Competition.

Margherita Bria, soprano, is broadcasting a recital on January 19, at the Nice-Cannes-Juan-les-Pins Radio.

Mistral's Mireille has been adapted for the stage by Paul Giran. Both the adaptation and the incidental music by Jean Gabriel-Marie are highly effective.

IRVING SCHWERKÉ.

Goossens Leads Pair of Minneapolis Orchestra Concerts

MINNEAPOLIS, MINN.—Eugene Goossens appeared with the Minneapolis Symphony Orchestra as guest conductor for a Sunday concert, December 18, and for the eighth regular symphony concert, December 23. At the former concert, Goossens presented an interesting parade of short, more or less familiar numbers. The feeling of the entire concert was one of restful beauty; the din and clash of extreme modernism was missing in the numbers and in the conductor's treatment of them. An exquisite pianissimo was significantly utilized, and now and then a color glaze of opalescent hues, also artistically balanced rhythms. The audience unmistakably enjoyed the sixteen short selections,—Balfour Gardiner's Shepherd Fennel's Dance was repeated at the end.

The Friday night concert offered another program of unusual variety. Mendelssohn's symphony No. 3 (Scotch), Goossens' orchestral transcriptions from the Bach French suites, his suite from Kaleidoscope, Wagner's overture to The Flying Dutchman, prelude to part II of The Redemption by César Franck, A Christmas Pastoral (strings), by Monfredini, and the polonaise from Christmas Eve by Rimsky-Korsakoff.

As a composer, Goossens displayed a high regard for Bach in the French Suite: one heard but little Goossens, much Bach. In the suite from Kaleidoscope, there was a great deal of the modern, whimsical, clever Goossens. As conductor, the test was the Scotch Symphony. Goossens' efforts were not to remind us of some tucked away phrase which he desired flaunted, but a representation of the clear beauty of the entire composition, the delicate balance, the ingenious utterance of a composer born too soon to know the artful devices of the modern orchestra. Neither did he overlook any contrasting of rhythms, of color, of structure to infuse variety in the work. There were high spots of white heat on the program, but one recalls more readily the lovely pianissimo, and the sure musicianship that tolerated no excess.

Eugene Ormandy returned from his engagements in the east for the New Year's Sunday concert. The most important number was Beethoven's symphony No. 7. Ormandy's brilliant interpretation of this work almost convinces that he, like Wagner, believes it to be the apotheosis of the dance. He makes it alive, vital. The Egmont Overture of Beethoven was excellently proportioned. The second part of the program contained Der Rosenkavalier waltzes, Kreisleriana and March Slave of Tschaikowsky. Ormandy with a waltz or a dance of any kind is a most seductive Pied Piper. The return of the youthful conductor was the signal for an ovation. E. G. K.

Los Angeles, Cal.

(*Continued from page* 5)

subject, arresting in color value, but requiring the defter pens of a Debussy or Delius whom this second item recalls.

HARRIS' OVERTURE

Greater interest was attached to Roy Harris' overture From the Gayety and Sadness of the American Scene, for here was the work of a man still in his thirties, whom Marion Bauer's recent book summarized as a "diamond in the rough." This description aptly fits the present manuscript which conveys strength of emotional thought and continuity, but suffers also from lack of technic and over-orchestration. Having attended two rehearsals and two performances, the Musical Courier correspondent derives greater promise from the overture than the New England sketches. But both authors rely too much on mere calculation which may look admirable, polyphonically imposing and ingenuous. The main trouble is that a large portion of thematic, harmonic, rhythmic and coloristic detail cannot be heard. For the sake of argument, it may be admitted that the message which throbs in the spiritual and physical ears of Messrs. Ives and Harris cannot be expressed within the rules of even progressive instrumentation. Taking for granted that everything be permissible, there remains one ever-valid test—clarity. Orchestration, polyphony, multi-rhythms are wrongly placed or over-used, if they cannot be discerned. Margaret Tilly, gifted San Francisco pianist, came south expressly to play the piano parts in the three pieces. They are extremely elaborate and difficult, of very considerable length. But she was noticed tonally only once, for the space of a couple of bars.

Mr. Harris starts in three different tonalities, B major (trumpets), E major (horns), G major (trombones, tubas, celli), going at once in as many rhythms. All of this is quickly buried. That sort of procedure and result is the more regrettable, because he has something to say, musically and ethically. The chief theme, When Johnny Comes Marching Home, sets a genuinely sentimental key-note, but it is lost in a lengthy and over-elaborate development out of which arise lively, sombre, reflective and rather tritely trivial moods. He has conceived a panorama expressive of the American scene and this period. The ending, if it had risen in tempo as it rises in spirit, would have been stronger. It smatters of Respighian finale technic, just as one is conscious of Stravinsky's stamping, pushing rhythms of the Sacre in the earlier portions of this composition. Harris has something to say, specifically American and Western in spirit. His is not music of the asphalt, but of American soil; however he is still struggling with the medium and the elements of technic, their possibilities and their potencies. Real art always is restrained, at least relatively.

I See That

Jeannette Vreeland gives another recital at Wilson College, Chambersburg, Pa., today (January 14). The soprano first sang under these auspices on October 19, 1929. This engagement comes directly after Miss Vreeland's appearances as soloist with the Chicago Symphony Orchestra on January 10, 12 and 13.

* * *

Chester Tallman, baritone, was soloist at the annual luncheon for the Congress of States Society at the Pennsylvania Hotel, New York, January 12.

* * *

March 1 is the date of the third and final concert in the series which the Sinfonietta of New York (Quinto Maganini, conductor) has been giving at Town Hall, New York, this season.

* * *

Fay Foster will give a Chinese program at the Women's Club of Wyncote, Pa., on January 18.

* * *

Carmela Ponselle will sing Amneris in Hartford, Conn., February 7.

* * *

Maude Langstaff Hornung is conducting a voice contest, the winner to receive a free scholarship. Both men and women are eligible. Applicants should communicate with Miss Hornung, Hotel Seville, Madison Avenue and Twenty-ninth Street, New York.

* * *

Nikolai Orloff, pianist, returning from concert appearances in the West, in Pennsylvania and in Halifax, N. S., will give his New York recital at Town Hall, January 18.

OBITUARY

Mrs. Hattie B. Hawley

SOUTH NYACK, N. Y.—Hattie Bulkeley Hawley, former church soloist and music teacher in the public schools of New York, widow of Charles B. Hawley, organist and composer, and mother of Ethel Crane, concert soprano, died here at the home of her daughter on January 4. She was eighty-one years of age. For many years Mrs. Hawley was a soprano in the old Collegiate Church and later at the Broadway Tabernacle, Congregational Church, both of New York. She introduced part singing to the curriculum of the New York public schools, this innovation taking place some fifty-five years ago when Mrs. Hawley was one of the first music teachers in this field. Mrs. Hawley is survived only by Miss Crane, the child of a marriage previous to her union with Mr. Hawley. N.

Vladimir de Pachmann

(*See page* 5)

Sallie Ingalls

BROOKLYN, N. Y.—Sallie Ingalls, a leader of the Schumann Club, founded fifty years ago, and for many years a music teacher and patron, died at her home here on January 7. She had lived in one house for the more than eighty years of her life. Until two years ago, Miss Ingalls belonged to a small group of women who met every Wednesday night from October to May to play music from the classic and semi-classic repertoire. The organization, which was forty-seven years old, never played in public and it was seldom that they invited friends to listen. Miss Ingalls is survived by her sister, Annie Ingalls, and a niece, Laura Ingalls, the aviatrix. F.

Mrs. Frederick W. Schenk

MOUNT VERNON, N. Y.—Florence Augusta Bollman Schenk, wife of Frederick W. Schenk, president of the American Morocco Case Company, and formerly a soprano in the chorus of the Metropolitan Opera Company, died in the hospital here on January 6. Since her marriage in 1919 Mrs. Schenk had made her home in Bronxville, N. Y. She was thirty-eight years old. Her husband and her parents, Mr. and Mrs. William Bollman of Orange, N. Y., survive.

Egon Petri and Janet Fairbank Warmly Received in Chicago

Manuel and Williamson Soloists With Orchestra

CHICAGO.—Janet Fairbank, soprano and Egon Petri, painist, were the soloists at the Kinsolving Musical Morning of December 29, at the Blackstone, when the Crystal Ballroom held a large and select audience. Miss Fairbank is a most intelligent singer. She does not rely solely upon her voice, but rather upon her own aptitude to transmit the full meaning of a composition. To do this one must have sure musicianship and clear enunciation, and these assets are predominant in Miss Fairbank's musical equipment. Her first group consisted of numbers by Cornelius, Wolf, Weckerlin and an old French song. Sung exquisitely, they delighted the auditors. In her second group, Miss Fairbank honored American composers by singing songs of Sowerby and Taylor, and she also programmed ones by modern French and German composers. Ravel and Fourdrain songs were sandwiched between others by Schönberg, Korngold and Graener. Miss Fairbank's enunciation of French and German is as pure as her English, and her unequivocal success at this function added new sprays to her laurel crown. In addition Miss Fairbank's stage deportment could be taken as a model by many of our songstresses.

Petri, who recently scored heavily as soloist with the Chicago Symphony Orchestra, was received ecstatically by the elite that always gathers at the Kinsolving Musicales. After his performance of the four choral preludes of Bach-Busoni he was compelled to add encores. Likewise, after the César Franck prelude, choral and fugue, the audience recalled him many times, asking for more, and further demands were made upon him after his concluding group by Schubert-Tausig.

MANUEL AND WILLIAMSON AGAIN WITH ORCHESTRA

Philip Manuel and Gavin Williamson, who made a stir at their first appearance as soloists with the Chicago Symphony Orchestra earlier in the week, returned for the December 29 and 30 concerts in a program different from the one presented in the Tuesday afternoon series. The harpsichord has two able champions in these young men, and there was reason to rejoice in their performance of the Mozart concerto in F. It was interesting also to hear them play two pieces by Couperin and Bach's allegro from the concerto No. 1. Messrs. Manuel and Williamson are, as far as we can ascertain, the only pair of harpsichordists touring the country.

The balance of the program included the Handel concerto for string and wood instruments in F major, the Rameau concert suite as orchestrated by Felix Mottl, and Dr. Stock's expert arrangement of the Bach Passacaglia and Fugue in C minor. Ravel's La Tombeau de Couperin was the only modern work in this list of old classics.

SUCCESS OF MRS. HERMAN DEVRIES' PUPILS

Reports from Italy and France state that two artist-pupils of Mrs. Herman Devries have attained success that reflects upon their excellent training. Sara Mosheik, soprano, winner of a Rosa Raisa scholarship while studying with Mrs. Devries, recently made an auspicious début in Turin, as Santuzza in Cavalleria Rusticana. This was succeeded by a subsequent engagement in Milan. Barbara Schiapacasse, lyric coloratura soprano, who appeared in auspicious recital here at Kimball Hall before she left for Europe, made a gratifying début in concert at the Salle Pleyel in Paris. It is said that the critics of that city pronounced her voice one of the loveliest American sopranos heard there in many years.

WALTER ALLEN STULTS HEARD

For his appearance at the eighth faculty recital of Northwestern University School of Music on January 4, Walter Allen Stults, basso-cantante, arranged an unhackneyed and novel program.

ARTISTS' WHEREABOUTS

Rene Maison is singing this season in Marseilles, France.

Margherita Salvi is making guest appearances throughout Holland.

Egon Pollak is conducting in Budapest and Vienna.

Raisa and Rimini have guest appearances on the Riviera.

Vanni-Marcoux is now in Toulouse after appearances in Paris in opera and concert.

Emil Cooper is in Lausanne, but will again direct symphony concerts in Paris this spring.

Rudolph Bocklemann, Eduard Habich, and Hans Hermann Nissen are fulfilling operatic engagements throughout Germany; as is Alexander Kipnis.

Claudia Muzio has returned to Italy, where she is singing in opera, but she will return here this season for concert engagements booked by the Civic Concert Service.

THEODORE THOMAS MEMORIAL PROGRAM

Twenty-eight years ago the first memorial concert for Theodore Thomas was conducted by Dr. Frederick Stock, so he led the Chicago Symphony Orchestra in the twenty-ninth annual concert in memory of the founder of the orchestra, on January 5 and 6. The program contained Faust overture by Wagner, Beethoven's fifth symphony, and Strauss' tone poem, Ein Heldenleben. The orchestra has often been heard in these numbers and again played them with virtuosity.

CIVIC ORCHESTRA ANNOUNCES CONCERTS

Three concerts are to be given by the Civic Orchestra (Frederick Stock, musical director, and Eric DeLamarter, conductor) at Orchestra Hall, on January 29, February 26 and March 26. Young soloists will appear at each concert, and the program material is being chosen from among the symphonic music given at the popular concerts of the Chicago Symphony Orchestra.

LAURA HOWARDSON HEARD

Laura Howardson, coloratura soprano, professional pupil of Anna Groff-Bryant, sang at the New Year's reception of the Musical Guild and was received most enthusiastically. She is singing for the Chicago Artists' Association on January 17. In her brother, Eugene, Miss Howardson has an able and sympathetic accompanist.

FLORENCE KAISER-VOLLSTEDT ACTIVITIES

Florence Kaiser-Vollstedt is fulfilling concert and recital engagements in and around Chicago. She is appearing with the George Dasch Ensemble Players at the Art Institute, on January 15. Her program is to comprise Elsa's Dream from Lohengrin, Cecilea by Strauss, Bitterness of Love by Dunn, and My Song of Life by Cadman. Siegfried Vollstedt, pianist-accompanist, will second her at the piano.

CHICAGO MUSICAL COLLEGE NEWS

Rodolfo Cornejo's latest composition, a piano concerto in D minor, has been in rehearsal with the college symphony orchestra. Mr. Cornejo is an artist-pupil of Dr. La Violette in composition and Mr. Gunn in piano.

Novita Moddrel, student of Myrtle Oglesbee, reports the following recent activities: soloist at The Girls Club tea; accompanist for the ballet dance on her school program; soloist on Scout's program and accompanist for violin and group singing; and accompanist at another dance program and several singers.

Miriam Ulrich, pupil of Edward Collins, is a regular member of the George Dasch Ensemble Players, which gives Sunday afternoon concerts at the Art Institute.

William Goldsmith, student of Rudolph Ganz, is the new accompanist for the Rollickers male quartet.

Dorothy Doemling, pupil of Blanche Barbot, has been engaged by the Chicago Producing Company for a series of performances commencing January 9. Miss Doemling is also a member of the Fourth Presbyterian Church choir.

Mr. Ganz spent the period from December 12 to 27 in Washington, D. C., attending the National Association of Schools of Music meeting.

An announcement to concert-givers, managers, and concert-goers states that the Punch and Judy Theatre is reopened and is now available for recitals, concerts and the more intimate affairs for clubs and selective organizations.

Phil Jorgenson, student of Edward Collins, appeared recently before Le Circle Francaise as accompanist for Lucia Altoonjian, soprano. He also was heard in concert with Aza Namgova, soprano, at the Jewish People's Institute.

Marion White, pupil of Vernon Williams, gave a program recently during the Twilight Musicale Hour at the Norshore Hotel, Evanston.

RENÉ DEVRIES.

Metropolitan Opera

(*Continued from page* 13)

petiteness and personality. She, too, was heartily welcomed.

EMPEROR JONES AND PAGLIACCI, JANUARY 7 (MATINEE)

(*See page* 5)

DIE WALKÜRE, JANUARY 7

Owing to the indisposition of Gertrude Kappel and Artur Bodanzky, Goeta Ljungberg sang Brünnhilde at this performance and Karl Riedel conducted. Mme. Ljungberg was a superb heroine in looks and action. She imbued the part with that vitality and youth so necessary to the character of the Viking goddess, and sang the taxing music with unfailing eloquence. Prolonged applause went to the vocalist not only at the end of the second and third acts, but she also won spontaneous handclapping after she had sung her first war-like call at the beginning of Act II.

Maria Mueller was a completely satisfying Sieglinde, acting and singing with splendid artistic finesse. This role is one of her best and the audience did not hesitate to show its appreciation in convincing manner.

Karin Branzell, as usual, made the role of Fricka a compelling characterization, vocally brilliant.

The Siegmund of Gustaaf de Loor was sung beautifully, with tone and phrasing expertly delivered. Mr. de Loor is also one of the most authoritative singing musicians at the Metropolitan.

Hunding, enacted by Siegfried Tappolet, had exactly the qualities of grimness and dread which the part requires, and he sang it with resonance and incisiveness.

Friedrich Schorr was the Wotan, singing well, but somewhat lacking in god-like dignity. Also, his make-up was especially poor.

The others of the large cast were Dorothee Manski, Phradie Wells, Margaret Halstead, Ina Bourskaya, Philine Falco, Doris Doe, Elda Vettori and Faina Petrova.

SUNDAY NIGHT CONCERT, JANUARY 8

Rosa Ponselle, radiant in brilliant white, singing Santuzza in Cavalleria Rusticana (presented in concert form), was again the object of admiration by the large Sunday night audience, which heard also Gladys Swarthout as Lola and Falco as Lucia. Tokatyan received due share of applause for his Turiddu and Borgioli as Alfio completed the cast. Queena Mario was a lovely Violetta in the complete act from La Traviata, Falco and Borgioli sharing honors with Tedesco, Paltrinieri, Picco and Ananian. Borgioli also appeared at the outset as soloist with the chorus, singing the barcarolle in La Gioconda. The overture, Carnaval (Dvorák) opened the concert, which was conducted by Wilfred Pelletier.

Hermann Irion Heads G. Schirmer, Inc.

Hermann Irion, for many years prominently connected with Steinway & Sons, has been elected president of G. Schirmer, Inc., music publishers and dealers of New York. He retains his affiliation with the Steinway firm. Mr. Irion succeeds Carl Engel, who, by special arrangement with the Library of Congress, served as Schirmer's president for the past three years. Mr. Engel has resumed in full his duties as chief of the music division in Washington, but is still connected with Schirmer in an advisory capacity. Harold Flammer continues as vice-president, and the board of directors is unchanged.

Silberta Classes for Song Interpretation

Rhea Silberta will hold a master class of song interpretation at her New York studios. There are to be two series, one on Friday afternoons, from three to five o'clock, from January 20 to June 2, and another on Wednesday mornings, from eleven to one, starting January 25 and continuing to June 7, inclusive.

Miss Silberta emphasizes the fact that in addition to class periods at each lesson there will be individual instruction and criticism. Program building, the art of projecting style and creating mood, diction, audience psychology, poise and musical personality, and temperamental development will be touched upon in the courses.

In conducting this master class of song interpretation, Miss Silberta will not give vocal instruction. The course will not only be for professional singers and students, but for former vocal pupils.

Two scholarships for young men have been offered, auditions for which will be held early next week. Applications may be made to Miss Silberta's secretary, Marjorie White.

Edna Merrill Hopkins Conducts Messiah Excerpts

CARBONDALE, PA.—Edna Merrill Hopkins conducted the choir of the Methodist Episcopal Church here in excerpts from Handel's Messiah on Christmas Day. There was a chorus of fifty, with John B. Evans at the organ and an orchestra assisting. Soloists were members of the choir, with the exception of one, a former member. They were Mrs. Arthur Parsloe, Miss Hopkins, Leona Thomas Andrews, Mrs. Thomas Ryder, Lois Moon, Ben Owens and Nelson Watkins. Miss Hopkins is director of the Boys' Music Club, made up of boys in their teens, who meet each week to study part singing and the lives of musicians and composers, and who are starting an orchestra. Her Girls' Music Club is engaged in similar activities, and there is also a Junior Choir, whose eighty-five members range from six to eleven years of age.

A.

Proschowski's Work Begins in New York

Frantz Proschowski is at work in his New York studios which opened the first of the year. This followed his resignation from the Chicago Musical College where he had been for several years at the head of the voice department. Mr. Proschowski has also made lecture tours, appearing at different educational institutions all over the country. He has spoken at a number of voice forums held by the National Music Supervisors in Chicago, Colorado Springs, Cleveland and Detroit.

A large number of his former New York artist-pupils have availed themselves of the opportunity of working with him in New York and several have followed him from Chicago.

Engagements of Hilger Trio

The Hilger Trio will play at Princeton University on February 5, and Elsa, the cellist, is to appear with the Manhattan Symphony Orchestra on February 12. The Trio also makes an appearance on the 14th before the Rubinstein Club, at the Waldorf-Astoria, New York. January 21, the Trio plays at the Westtown (Pa.) School and on the 27th will give their sixth concert with the Cecilian Club of Freehold, N. J., the oldest music club in that state.

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Music Notes From Coast to Coast

FORT WORTH, TEX.—The first concert of the eighth season of the Fort Worth Symphony Orchestra (under the direction of the founder, Brooks Morris) presented the fourth symphony of Tschaikowsky, a group by David Guion (who pursued most of his early piano study in this city), Saint-Saëns' Africa Fantasy for piano and orchestra (brilliantly played by Virgean England Estes), and the finale of the Mendelssohn violin concerto (performed by Marylane Morris, the thirteen-year-old daughter of the conductor). Exceptionally clean intonation and a tone of much character were features of little Miss Morris' playing.

The Euterpean Club Mixed Chorus (directed by William J. Marsh) presented the first complete performance in the city of Haydn's Imperial Mass with impressive effect. Soloists were Madeira Manchester, Grace Berry, John Brigham and Robert Pendery, with Mrs. Edwin McNeely at the piano and a string group led by Blanche Sarles.

The Music Study Club (Mrs. J. O. Sanders, president and Arthur Faguy-Cote, director) offered its annual Christmas program, with Q'Zella Oliver Jeffus, organist, Mrs. Kermit Melugin, contralto, Mrs. J. C. Neel, violinist, Mrs. Roy Secrest and Marienne Sparkman, sopranos, as soloists.

The Pro Arte String Quartet was received enthusiastically despite snow and ice (we sometimes have them in Texas) in the second of its series. The works played were Smetana's From My Life quartet and the Dvorák quintet in A major. Madeira Manchester sang an aria from Goldmark's Queen of Sheba, and Grace Ward Lankford collaborated in the quintet.

The School of Sacred Music of Southwestern Baptist Theological Seminary presented the nineteenth of its Christmas Messiah productions under the direction of I. E. Reynolds. Soloists were Helen Fouts Cahoon, Mrs. I. E. Reynolds, E. L. Carnett and Edwin McNeely. Organ and piano accompaniment was played by William Barclay and Mrs. Edwin McNeely, and the orchestra was led by Albert Luper. This production is always characterized by technical authority and devotional intensity.

E. C. W.

NEW ORLEANS, LA.—In a community where symphony concerts in the flesh rather than over the ether waves, are a comparative rarity, the organization and performance of a local group may well be heralded as one of the most adequate means of filling this important gap. The New Orleans Conservatory Orchestra Association of Loyola University has given a second concert within its initial year, in which it has evidenced a great degree of improvement in ensemble, as well as offering to its clientele delightful programs of a popular type. The Egmont Overture of Beethoven, Schubert's Unfinished Symphony, the Peer Gynt Suite of Grieg, and the first movement of concerto in A minor by E. E. Schuyten, conductor of the symphony, comprised the program. The last mentioned proved to be an affair of quaint melodies weaving a harmonic pattern of plaintive charm. Ella de los Reyes, violinist, appeared as soloist.

This season the annual operetta sponsored by the alumnae of Newcomb College, and participated in by students in the school of music, was The Gondoliers, comic opera by Gilbert and Sullivan. It was a charming presentation, ably directed in musical ensemble by Leon Ryder Maxwell, Katherine Price, Dan S. Moore, and Clara del Marmol. The leads were taken by Garland Taylor, Matthew La Nasa, Lawrence Chafee, Harry Whitworth, Gustave Devron, Balfour Patterson, Armistead Thomas, Harry Haas, Reba Nell Hoffman, Margaret Rosser, Dalton Chrichlow, Lise Wehrmann, Ida Barnett, Rose Manheim, Carol Coats, and Phala Hale.

Jascha Heifetz played before a large audience for the second concert of the Philharmonic Society of New Orleans, sponsoring the Community Concert Association. Impeccable technic and interesting program material marked the evening's enjoyment.

Paul Maurice Jacob, tenor, featured the monthly music-social afternoon at the Orleans Club. O. M. L.

PORTLAND, ORE.—Four local pianists—Frances Striegel Burke, Dorothea Nash, David Campbell, J. Hutchison—recently played the Vivaldi-Bach four-piano concerto with the Portland Symphony Orchestra (Willem van Hoogstraten, conductor). It was an admirable presentation and the soloists were recalled four times. Gluck-Mottl's ballet suite No. 1, and Berlioz's Fantastic Symphony rounded out a brilliant evening at the Civic Auditorium, thanks to Dr. van Hoogstraten and his gifted musicians. There was a near capacity audience.

The special Christmas program given by the orchestra and the Portland Choral Society on December 26, received the approval of a large and enthusiastic audience. Dr. van Hoogstraten, conductor of both organizations, directed. Beethoven's sixth symphony opened the concert. Supported by the orchestra, the society sang six choruses from Handel's Messiah and closed a delectable night.

Led by P. A. Ten Haaf, the Monday Musical Club Chorus gave an enjoyable Christmas concert in the lobby of the Multnomah Hotel. Fay Welch, soprano, Beatrice Johnson, contralto, Goldie Kaufman, violinist and Gertrude Lachner Havenaar, accompanist, assisted. Mae Ross Walker had charge of the concert, which was broadcast.

J. R. O.

RICHMOND, VA.—The fifth concert of the Richmond Symphony Orchestra, with Wheeler Beckett conducting, given on December 26, was again climactic. The Scheherazade suite of Rimsky-Korsakoff comprised the first half of the program, and it was given with finish, spirit, and zest. The response of the large audience was most enthusiastic.

The guest artist, José Iturbi, was heard in two concerti, Mozart's in D minor and Liszt's in E flat. The pianist disclosed consummate mastery of the keyboard, with clarity of tone and impeccability of execution. His phrases held individuality, with an amazing exhibition of tonal dynamics.

Other works given by the orchestra were two Debussy numbers: Afternoon of a Faun and Festival. The orchestra concluded its series with a popular concert on December 31, which included Beethoven's fifth symphony, and a final concert on January 3 with Ossip Gabrilowitsch as guest pianist.

The Musicians' Club of Richmond gave one of its monthly programs on December 27 at the Woman's Club Auditorium. This occasion featured a quartet from the Richmond Symphony Orchestra in Beethoven's quartet in G major, op. 18, No. 2. Mario Frosali, first violin, E. Pascarella, second violin, P. Galati, viola, and G. Schwiller, cellist, made up the ensemble. Appropriate carols were sung by a group of thirty local singers, seated at tables about the stage, which was lighted in holiday style with candles. The setting was further enhanced by gaily lighted Christmas trees flanking the stage.

Special guests of the club were Mr. Beckett, Anton Witek, concertmaster of the Richmond Symphony Orchestra, and the members of the orchestra, who were entertained at a formal reception at the conclusion of the program.

St. Paul's Episcopal Choir, considerably enlarged, gave a special program of Christmas carols on January 1, under the direction of Mrs. Sydney C. Swann, organist, who succeeded F. Flaxington Harker in that post. The soloists were Fred Freund, baritone and A. B. Gay, tenor. J. G. H.

SAN ANTONIO, TEX.—The San Antonio Civic Music Association (W. G. Higgins, president) presented Jan Chiapusso, pianist, in recital. From the first number, the audience was deeply impressed with the splendid musicianship, rich, full tone and fine interpretative ability of the performer. Of particular interest was the Sonata Appassionata (Beethoven), which was beautifully played. Several recalls and encores were necessary.

The Tuesday Musical Club (Mrs. Eli Hertzberg, president) introduced Sadah Shuchari, violinist, in the second of the series of musicale-teas given each season. Mrs. W. T. Montgomery is chairman, and Mrs. Paul Rochs vice-chairman of this department of the club. The Brahms sonata in A major and the Saint-Saëns concerto in D minor were given splendid interpretations. A smooth, warm tone and excellent bowing were evidenced in all the numbers. Walter Dunham was at the piano and gave his usual fine support.

Silvano B. Ramos, tenor, and Ruben Gonzales, violinist and the Valles quintet appeared in an enjoyable concert at the International Institute.

The juvenile department of the Tuesday Musical Club (of which Mrs. W. W. MacDonald is chairman, and Mrs. E. H. Benedict vice-chairman), presented a program on Music That Washington Knew. A play written by Mrs. W. A. Stubblefield of Houston was also offered.

The Romantic Period of Music was the program subject at a meeting of the junior department of the Tuesday Musical Club, with Meredith Raborn in charge. Those appearing were Wayne Etheridge, Doris Rotzler, Elizabeth Wooters, pianists; Everet Risz, violinist; and Anthony Wirth, baritone. The accompanists were Anna Mae Christians and John Anderson. Mrs. Tim Griesenbeck is chairman, and Mary Graham vice-chairman of this department.

Mrs. Colberta Millett was leader of an interesting program of Italian music following the business meeting of the Tuesday Musical Club. Her paper on the subject was instructive due to her long residence in that country. Participants were Ethel Brown, Louise Smythe, and Mrs. Orville Tittman, sopranos; Mrs. W. W. MacDonald, pianist; Ruth Howell, violinist; and Warren Hull, baritone. The accompanists were Jewel Carey, Mrs. Millett and Mr. Dunham.

The Sherwood Little Symphony has been formed, in addition to Theory and Harmony clubs, at the Musical Arts Studio (of which Diana Lancaster is the head). Theika Wieding is president, Violet Poland, vice-president, and Virginia Gray secretary of the new organization. Thirteen members are now enrolled.

The piano ensemble department of the Tuesday Musical Club (of which Mrs. Alexander McCollister is chairman) gave an enjoyable program of numbers by Grieg, Moscheles, Rachmaninoff, Moussorgsky, Beecher and Tscherepnine. There were twelve participants.

A group of students of the Tekla Staffel piano studios were introduced in a pleasing recital. All participants showed the results of careful instruction.

Wesley La Violette, composer, gave an instructive lecture at Our Lady of the Lake College on The Evolution of Music.

The combined choirs of Travis Park Methodist Church and St. Mark's Episcopal Church, presented Gallia (Gounod), Lead Kindly Light (Jenkins), and The Woman of Sychar (Stoughton). The directors were Walter Dunham and George Baker. The soloists were Evelyn Duerler, soprano, Alice Truax, contralto, William McNair, tenor and George Baker, baritone.

The San Antonio Composers' Club opened its fifth season with the following original compositions by members: Morning by the Sea (George May Randolph) played by Mrs. Eugene Staffel, pianist; Anthems (Louise D. Fischer) sung by Mrs. David Bernard, soprano, with the composer at the piano; recitative, The Lord Is King and aria, Sing unto God (Frederick King) sung by Betty Longaker Wilson, soprano, with the composer at the piano; Verily the Lord Is in This Place (John M. Steinfeldt) sung by the chorus of De Mazenod Scholasticate; For a Very Young Person (Stella Stacey) played by Margaret Downie, violinist, with the composer at the piano; Drake's Drum (Francis de Burgos) sung by Joseph Burger, baritone, with Jewel Carey at the piano; The Giver, and After Death (Anna E. George) sung by Lois Briggs, mezzo-soprano, with Mrs. L. L. Marks at the piano; When Yo' Is Mine (Alice Mayfield) sung by Charles Stine, tenor, with the composer at the piano; Bring Flowers (Ferdinand Dunkley) sung by Mrs. Fred Jones, soprano, Mrs. Guy Simpson, contralto, Charles Stone, tenor and Warren Hull, bass, with Frederick King at the piano. S. W.

CONSERVATORIES and SCHOOLS

Cincinnati Conservatory of Music

CINCINNATI, O.—Many members of the Cincinnati Conservatory of Music faculty spent the holiday season in the East. Mr. and Mrs. Herbert Witherspoon were in New York City and returned to Cincinnati on January 2.

Mr. Witherspoon has been requested to give a second series of lectures at the Town Club.

On February 9, Mr. Witherspoon will speak for the Rotary Club of Cleveland, O., his topic being International and Local Conditions and How Rotary Can Help Them.

A radio choir, composed of twenty-four voices and conducted by Mr. Witherspoon, is to be heard every two weeks over Station WLW, beginning January 19.

The principals and chorus of the opera department are rehearsing for the February performance of Don Pasquale. A second presentation of this opera is to be offered to the high school students of Cincinnati.

Lucille Meusel, a student for many years of Mr. Witherspoon, is now appearing for the second season with the Royal Opera at Liège, Belgium, in Lucia, Lakmé, Romeo and Juliet, and The Pearl Fishers. J. C.

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TELEVISION MAINTAINS ITS PLACE AS THE PRIME ENIGMA OF BROADCASTING

Economic Depression Cited as Deterrent by Columbia—NBC Holds That Lack of Technical Development Delays Commercialization

By MILDRED CHETKIN

It is certainly one of the minor tragedies of this age that prohibition and the war debts have been capable of monopolizing its conversational resources so completely. At this time, of course, it is impossible to say whether a final solution to these burning questions or the natural wearing processes of time will eventually remove them from public attention, but should they make their departure within the next few months, they will leave behind them a highly satisfactory and engrossing substitute which has been allowed to lie fallow merely because of an unfortunate combination of circumstances.

Consider the possibilities of a science which in one quarter is the object of the greatest industry and attention and in another is regarded as non-existent; which, while being urged assiduously upon the public consciousness from the first point, is deliberately baffled at the second; and concerning which statements, predictions and arguments are constantly being offered that refute and deny each other at every turn. Here, you will readily agree, is a subject eminently worthy of those rich and precious moments between bridge hands, and for this purpose we submit Television—not the television of the scientist, but the art of television as it has, or has not, emerged from the laboratory.

During the past few years, the layman has been reading much in his newspaper about the transmission of images. Columns of scientific and quasi-scientific discussions on the subject have been fed to him. There have been radio shows and public demonstrations of television, and he has marveled at its possibilities. In anticipation of its availability for home use, he has perhaps postponed the purchase of a new set, and now he is waiting. Where, he asks, is television today?—and it is a question which, you have our word for it, is calculated to leave the inquirer, at the end of his search, floundering hopelessly about in a morass of contradictions.

Because of a deplorably slender fund of technical knowledge we shall be obliged wherever possible to recount the results of our inquiries without the employment of scientific terms. The problem, we have found, is sufficiently confusing without them.

Owen D. Young, in a statement issued a short time ago, said, in effect, that television is here, but that its commercialization must await a change in the prevailing economic conditions. In an effort to determine precisely what direction television activity might be expected to take at such a time, we consulted William Schudt, who is in charge of the Columbia sight and sound station, W2XAB. There, for two hours each evening, television programs are presented which bring letters from amateurs in many parts of the country, and about whose results Mr. Schudt is very enthusiastic. The shortcomings which such broadcasts have at present can be remedied to a large extent, he believes, by improved receivers, since the transmitting apparatus is capable of yielding a much more satisfactory performance than results at present.

STATIC

Rex Sheridan is the first radio artist to be advertised on billboards. A large poster photograph of him is on display in New York. . . . Vincent Sorey has been writing songs as well as conducting. One of his brain children has just been published, with two more scheduled to follow shortly. . . . The speed with which things can be done these days has invaded the realm of music. The demand in Great Britain for gramophone records by Arthur Tracy occasioned a $480 transatlantic telephone call recently. The British representative of an American recording company phoned to Victor Young, hummed two promising new London tunes to him, and the next day Young's orchestra and Tracy were at work on the recordings.

Proceeding from this point he traces causes and effect with such facility that it is a pleasure to follow him, though the path leads, one finds at the end, nowhere. The radio manufacturer, he explains, will deliberately refrain from producing a television receiver while there are still millions of old sets to be disposed of. Furthermore, he must continue to manufacture receivers without-television apparatus until the Federal Radio Commission determines finally upon the wave band and allocates the lengths on which these sight broadcasts are to be made. The commission, on the other hand, is reluctant to effect this permanent distribution until it can be certain of the manner in which television broadcasting will eventually be sustained, and it is this point, apparently, that a return to prosperity may be expected to clear up. As for the degree of development which television has attained, Mr. Schudt places it definitely beyond the stage of the crystal set in the early days of broadcasting.

The NBC studios, on the other hand, refuse to lend themselves to so rosy a view. The television activities in which they are now engaged at the Empire State Building in New York City are, according to Charles W. Horn, of that organization, purely experimental. Television broadcasts as they are being conducted today are highly undeveloped, he maintains, and have their proper place at present in the laboratory. What laymen now regard as television differs only slightly from principles of image transmission applied so many years ago that their patents have long expired. That perfect television will eventually be made possible, Mr. Horn is certain, but nothing in its present state of development should lead one to believe that this day is almost upon us. He deplores as misleading the wide publicity that television programs are making an effort to win, and would restrict visual broadcasting to experimentation and research until it emerges as a satisfactory and thoroughly practical means of entertainment. While it takes cognizance of the improvements that are continually being effected, he adds, the Federal Radio Commission has not determined the wave bands to be used finally for television only because it still regards such broadcasting as purely experimental and without sufficient value at present for general public acceptance.

"Looking in" on television broadcasts such as those provided by W2XAB, for example, one is, of course, deeply impressed, although more perhaps by a contemplation of the idea itself and of its possibilities than by the actual image on the small screen. Little more than the head and shoulders of the subject are, at the present time, visible, but facial features and contours are often readily recognizable. Unless they are exaggerated, however, changes in expression do not register clearly, and it is still impossible to gaze steadily at the screen for any length of time without experiencing some slight discomfort.

It would seem that the development of suitable program material will eventually constitute almost as great a problem as the technical difficulties of television. This is an age inured to wonders, and unless sufficiently diverting entertainment is offered, audiences will soon tire of the novelty. A close-up of a soloist delivering her fifteen minutes of song may prove amusing at first, but it will not bear constant repetition; and if dramatic productions are attempted, they will be obliged to take their place with the highly developed talking picture as rivals for public favor. It is, in fact, the inevitable temptation to compare television with the present-day motion picture that dampens the enthusiasm which this scientific achievement might otherwise arouse. In the early days of radio, the listener was not only more sensitive to the magic of broadcasting phenomena, but less discerning as well, since he had only the raucous old phonograph with which to compare the sounds that issued from his receiver. (Improvements in the phonograph have come as a direct result of the microphone technic evolved in the broadcasting studio.)

Occasional bits of news filtering through the doors of research laboratories give evidence of important work being done in this direction. Successful experiments have been carried out, for instance, in the employment of cathode ray tubes instead of the rotating parts being used currently in television receiving sets, and the short-wave as a means of transmitting images is also the subject of wide research. But these reports are all vague, and an actual attempt to isolate facts produces results of which the details we have recorded here provide a melancholy example.

As for the economic aspects of this new medium, here, too, one can predict nothing. It is problematic whether the Federal Radio Commission will sanction a commercial system similar to that prevailing at present, although a public long accustomed to receiving its air entertainment without cost is not likely cheerfully to bear the expense of visual broadcasting. Then, too, with its ultimate perfection, television is destined to encroach materially upon the domain of the theatre and the motion picture, and it is not illogical to assume that these industries will effect an alliance with the newcomer.

So it is that television is here, and yet not here. Certainly in its present state it holds little attraction for an average audience. Whether or not the economic depression is actually so strong a deterrent in its progress remains to be seen, and until time answers that question one man's opinion must be as good as another's.

ON THE AIR

LILY PONS
will be heard three times during the spring in the General Electric Sunday night radio concert series.

Metropolitan and Boston Symphony Broadcasts

Two events of major musical interest are scheduled for broadcast today (January 14). From the Metropolitan Opera House this afternoon, the WJZ microphones will carry the last two acts of Lohengrin, with a cast including Elisabeth Rethberg, Karin Branzell, Friedrich Schorr, Gustaaf de Loor, George Cehanovsky and Ludwig Hofmann.

Over the same station, the second in the series of concerts by the Boston Symphony Orchestra brings Albert Spalding as soloist in Mozart's concerto for violin in D major. The surrounding program will consist of Vaughan Williams' Pastoral Symphony, Poème for violin and orchestra by Chausson, and the suite from Stravinsky's ballet, Petrouchka.

In connection with their schedules for symphonic broadcasts, the Columbia studios announce that until March 3 the radio concerts of the Philadelphia Orchestra will be suspended. The arrangements between both organizations restrict such broadcasts to programs directed by Leopold Stokowski, and the conductor plans a temporary absence during this period.

* * *

Radio Advertising Restricted in Canada

As a protective measure, necessitated by the wide publicity which American products are gaining in Canada through broadcasts originating in the United States, the Canadian Radio Broadcasting Commission will continue to permit commercial announcements on the air. Such advertising, however, is not to consume more than five per

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cent. of the time occupied by the broadcast, and will be rigidly supervised as to character.

Concerning the extent to which the Commission will apply its powers when, after March 31, it assumes complete control of Canadian stations, the New York Times quotes Hector Farnsworth, the chairman, as stating that "the act gives us power to expropriate and close stations and build a series of high-powered stations across the continent to be operated by ourselves, but in view of present financial conditions I do not think we will embark on so large an undertaking for some time to come."

* * *

Medicine on the Air

On at least two occasions within a short week, radio devoted itself to an illumination of medical problems. The first, a Columbia program, proposed to illustrate the anaesthetic properties of music in the operating room, and as few of its lovers, however ardent, have looked to the art for precisely these virtues, the proceedings were probably attended with high hopes. The demonstration was conducted by Orestes H. Caldwell, who explained the use of a portable electric phonograph equipped with earphones. According to this theory, the music, as it reaches the patient's ears, diverts his attention from the absorbing details of the hospital room and the surgeon's operations, and thus leaves him calm and comparatively happy. Fortunately, Mr. Caldwell did not neglect to say that in each instance an auxiliary agent is resorted to, shot straight from the old, reliable syringe.

Over WEAF came the first of a series of Squibb programs which provided an object lesson in time economy and intelligent presentation. The half-hour broadcast offered the Revellers and an orchestra directed by Frank Black in several musical selections, together with a smoothly paced, interesting dramatic script on the subject of Great Moments in Medicine. In order to call attention to their program and insure at least a measure of constructive response, the sponsors have wisely forwarded to physicians a business reply card, asking for criticism.

* * *

Columbia Has New Low Wave Television Station

The regular transmission of images from a new ultra low wave experimental station has already been begun, according to an announcement issued by Columbia. The new transmitter, licensed by the Federal Radio Commission under the call letters W2XAX, has been installed alongside of W2XAB, the sight and sound station located in the Columbia Broadcasting Building in New York City.

* * *

An Appreciation

One of the most cogent arguments for radio advertising becomes evident when a successful series of broadcasts leaves the air, for the goodwill which it has earned usually remains to work its effect long after the program is withdrawn.

With the approach of the new year came the last of the WOR Hoffman Hours, and the pleasant Friday night concerts will be widely missed. Chiefly responsible for their success was William Daly, who, with a clear vision of his audience constantly before him, built programs not only with general appeal but with substantial value as well. Trite selections, always in demand, were made more palatable by fresh arrangements; at least one unusual or seldom-heard classic found its way to each program; and the performances always bore the stamp of good taste. A group of competent and intelligent artists, including Nelson Eddy, Harald Hansen, Margaret Speaks, Veronica Wiggins and Oscar Levant further contributed to the distinction of this series, which, over a period of twelve months, won many loyal friends and supporters.

RADIO IMPRESSIONS OF A WEEK

The old year offered an impressive valedictory to broadcasting in the first of the Boston Symphony Orchestra concerts to reach the air. Aside from the excellence of performance which this organization customarily achieves, the occasion was distinguished by the appearance of Serge Prokofieff as soloist in his new piano concerto. The program, which was broadcast from Symphony Hall in Boston, also included Brahms' symphony No. 3 and the Caprice on Spanish Themes by Rimsky-Korsakoff. Serge Koussevitzky spoke briefly during the intermission (WJZ) . . . The William Tell overture opened the first of the year's Cities Service programs over WEAF, under Rosario Bourdon. Jessica Dragonette's solos were, as usual, light and fluently performed, and the novelty of the evening brought a two-piano arrangement of Dvorák's Humoresque by Milton Rettenberg and Frank Banta, with the conductor at the celeste. . . . Josef Stopak, with whose solo violin work listeners are familiar, made his appearance over WJZ on Sunday evening as a conductor, in a program of graceful Viennese music. . . . Columbia reports that 1932 brought an increase in fan mail to artists and sponsors of fifty per cent. over the previous year. . . . Theo Karle, tenor, Marion Carley, pianist, and Barbara Maurel, contralto, shared an afternoon recital over WABC. A Bach chorale prelude and Liszt's Liebestraum were the pianist's offerings, and both Miss Maurel and Mr. Karle gave intelligent and sensitive performance to an old English song, Come Again, Sweet Love, an aria from Pagliacci and Rachmaninoff's Lilacs. . . . Eddy Brown's violin recitals are invariably distinguished by music which lies well out of the beaten path of radio programs. In a program dedicated to Louis Spohr, he performed that composer's concerto No. 8, and the Romance for violin and piano (WOR). . . . Stokowski brought the works of two moderns to the air in a Dubensky fugue for violins, and Shostakovitch's May Day Symphony. The latter composition with its profusion of theme was difficult to assimilate in a first hearing by radio. The remainder of the program by the Philadelphia Orchestra included the Vivaldi Concerto Grosso in D minor, and Schubert's Unfinished Symphony (WABC) . . . The Singing Strings from the Chicago studios of NBC were heard in a morning program carefully planned to avoid taxing unduly the musical faculties of the busy housewife. Under the Leaves, by Thome, the Dawes Melody, Poldini's Poupee Valsante and so on and on. . . . A program of Balkan melodies over WJZ provided a great deal of atmosphere but little satisfying music. . . . The NBC plan of presenting a weekly series of symphonic concerts under different directors, is bringing several excellent hours to the air and probably a headache or two to the musicians. Last Wednesday's guest conductor, Issay Dobrowen, led the orchestra through Tschaikowsky's fifth symphony and the Blue Danube Waltz (WEAF). . . . John Fogarty, one of NBC's most faithful sustaining artists, was tenor soloist on Josef Pasternack's Melody Moments program, over WJZ. When he resists the temptation to strain his voice, his tones are fresh and pleasing. The orchestral selections included Schubert's ballet from Rosamunde and an unusual arrangement of waltzes of bygone days. . . . The radio performance of Charles Wakefield Cadman's new sonata for violin and piano, recently given its première over the air, introduced a work which probably will find its way to many hours. Vera Brodsky and Joseph Coleman were the soloists (WOR).

NETWORK OF NEWS

Maria Mueller, soprano; Hans Clemens, tenor, and Ludwig Hofmann, baritone, broadcast a fifteen minute New Year's Eve program from WJZ, to Germany. Miss Mueller sang Dich, Theure Halle, Mr. Clemens, the Prize Song, and Mr. Hofmann, Leporello's aria, with orchestral accompaniment. The German Consul added a word of greeting.

* * *

Jacqueline Salomons, young French violinist, was featured over WJZ on the Footlights Hour December 29. She played the first part of the Mendelssohn concerto.

* * *

John Kelvin was one of the soloists heard with the Columbia Symphony Orchestra on their special program of music of all the nations, presented January 2. The young tenor sang a group of songs of his native Ireland.

* * *

Verdi's Trovatore was presented recently by the New York Opera Association in their WOR weekly broadcast. The cast for the performance included Myrna Sharlow, Lillian Bernita, Lois Elliman, Ralph Errole, Attilio Ruffo and Herbert Gould, with Vittorio Verse conducting the orchestra and Charles Isaacson acting as narrator.

* * *

A special broadcast from China was sent to Yankee Network audiences recently. Dr. Tehyi Hsieh, Chinese lecturer and author, and the Kuo-Ming-Tang Orchestra, with Peter Chan as vocalist, were heard.

* * *

Philip James presented Marie Gerard, soprano, as guest soloist with the WOR Little Symphony Orchestra on January 7.

* * *

A mixed chorus of eight voices has been added to the Carnation Contented program, an NBC weekly broadcast. The program is under the direction of Morgan L. Eastman.

* * *

The sponsors of the Jewish Little Symphony Orchestra have renewed their contract with the group for another six months. The orchestra is directed by Nochum Goroschin and broadcasts over WINS.

* * *

Rosario Bourdon was heard in a cello solo during a recent broadcast of the NBC Cities Service Hour. Although Bourdon was a concert cellist before becoming a radio conductor, he has played on the air only once before.

* * *

Kathleen Gordon, soprano, was guest artist with the Perolé String Quartet on their New Year's Day program (WOR).

* * *

Rafael Favia, Russian mandolin player, has resumed his recitals over WINS. He is accompanied by his daughter, Aida, concert pianist.

* * *

Verna Osborne, soprano, and George O'Brien, tenor, were soloists with the Choir Invisible during their regular weekly WOR program. A male quartet, a trio of women's voices and an orchestra also contributed to the broadcast.

* * *

WOR has joined WNAC in broadcasting a new series of programs known as the Comfort Hour. The programs, which originate in Boston, feature Mabel Pearson, contralto; Helen Barr, soprano; Walter Kidder, baritone, and Frank Wheeler, tenor.

* * *

A chorus of 150 high school students of the city of Niagara Falls, was presented to Columbia audiences as an added feature of the Carborundum program. A fifty-piece band under the direction of Edward d'Anna is heard in this series.

* * *

A program of traditional old English songs was given by the Old World Carollers in their WOR New Year's Day broadcast. The group holds Eva Lessau, soprano; Elsa Bachman, contralto; Hugh Gilbert, tenor, and Samuel Moss, baritone, with Ruth Hall as accompanist.

* * *

Donald Novis is on the new Woodbury program, an NBC broadcast. Assisted by an orchestra under the direction of Leon Belasco, he offers a group of songs.

* * *

Enzo Aita, former tenor of the Philadelphia Grand Opera Company, was heard recently in a recital over WCAU, Philadelphia.

* * *

Selections from Beethoven's Mass in C were presented on the Cathedral Hour over Columbia. The soloists were Mildred Rose, Barbara Maurel, Theo Karle and Crane Calder. They were accompanied by the choir and a symphony orchestra under Channon Collinge.

* * *

Mary Eastman, soprano, and Evan Evans, baritone, shared the spotlight as soloists during the Columbia Andre Kostelanetz Presents broadcast. An orchestra and a large chorus under Kostelanetz supported the singers.

* * *

George Botsford, composer and pianist, and Olive Briscoe, soprano, are presenting a series of joint recitals over WINS.

* * *

Nino Martini featured a work of the eighteenth century composer Giambattista Martini during his January 4 recital over Columbia, accompanied by the Columbia Symphony Orchestra.

* * *

The weekly La Forge-Berúmen broadcast from WABC was presented on December 22 by Hazel Arth, contralto, Jean Stewart, pianist and Frank La Forge, composer-pianist. Miss Arth's offerings included He Shall Feed His Flock from Handel's Messiah and Jesu Bambino by Pietro Yon, with Mr. La Forge accompanying. The following Thursday (December 29) the program featured Florence Misgen, dramatic soprano, Blanche Gaillard, pianist and Mr. La Forge, who accompanied Miss Misgen in excerpts from Verdi's Otello.

RADIO PERSONALITIES

BERNHARD LEVITOW

Although born in Russia, Bernhard Levitow is an all-American musical product. He attended school in Hartford, Conn., where he made his first concert appearance as a violinist at the age of ten. His musical education was received at the New England Conservatory in Boston and later at the National Conservatory of Music in New York. He studied violin with Leopold Lichtenberg, and harmony, orchestration and composition with Max Spicker, Charles Heinroth and Alfred Rieger.

Levitow's concert work in New England won for him an engagement as soloist with the Boston Symphony Orchestra, after which he became first violinist with the Boston Symphony Ensemble. He was selected by Morris Gest as the conductor for the Century Theatre orchestra, a position which he held until his appointment as musical director for the Hotel Commodore and the Bowman Hotel System.

He was one of the first conductors to broadcast, for his symphonic ensemble was on the air over WJZ during the first year of radio. Since that time he has been on both chains and on WOR, conducting commercial and sustaining features. Levitow has been appointed the musical director of WINS, and at the same time will continue his work with the Bowman organization. He will conduct only in the studios of WINS.

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Mildred Dilling Extensively Booked

Mildred Dilling, harpist, began her December activities with two radio engagements—in "Orchestral Gems" on December 4 from WTIC (Hartford, Conn.) over an NBC national hook-up, and on December 7 from the same station, with John Goss, the London Singers and Christiaan Kriens' orchestra, for the third anniversary program of the Travelers Hour. December 6, Miss Dilling gave a recital at the Esther Walker School for Girls in Simsbury, Pa.; 11, at the Hill School for Boys in Pottstown, Pa., Miss Dilling has been heard frequently at

MILDRED DILLING

these schools and she is to give a second recital this year at the Hill School on June 25. December 13, the harpist shared the program with the Wiener Saengerknaben at the Diaz Tuesday Afternoon musicale at the Waldorf-Astoria, New York. She also accompanied Mr. Diaz in vocal numbers. December 15, Miss Dilling was a soloist before the Lotos Club, New York, and 17, gave a recital at the Town Hall Club in New York. On this program she presented her new harp quartet, consisting of herself, Gertrude Hopkins, Lorna Allen and Betty Paret. This was the initial appearance of the ensemble, and the program included the Goossens suite for violin, flute and harp, played by Miss Dilling, Elizabeth Werth, violinist and Carleton Sprague Smith, flutist. December 18, Miss Dilling was heard twice at Central Presbyterian Church, New York, where she is harp soloist. 21, the harpist played at the New York home of the Misses Merritt; and on Christmas Day, at Central Presbyterian Church. December 28, Miss Dilling and a string quartet (Lillian Fuchs, Miss Werth, Leila Kalman and Nancy Wilson) played at the wedding of Miss Elizabeth Morrow and Mr. Aubrey Neil Morgan at the home of the bride's mother, Mrs. Dwight Morrow in Englewood, N. J. Willard Sektberg was at the piano.

Kingston, N. Y., heard Miss Dilling January 4, on the Community Concerts Course; 6, she gave a recital in the Chapel of Packer Collegiate Institute, Brooklyn, N. Y. On January 14, the harpist will be soloist with the Newark Sinfonietta at the second concert of this new organization in the auditorium of the New Jersey State Normal School, Newark, N. J.; 15, she is booked as guest artist with the choir of Riverside Church, New York (Harold Vincent Milligan, conductor); 18, she gives a recital in Salisbury, Conn.; 22, her annual reccital at the Hotchkiss School; 28, she appears as soloist at the Bushman Memorial Auditorium in Hartford, Conn., when a choir of 300 men's voices made up of neighboring singing clubs is to give a gala performance for the benefit of the unemployed.

Chamber Music Programs for Mannes School

The season's chamber music concerts at the David Mannes Music School, New York, begin on January 22, when the Perolé String Quartet will give a program including the Beethoven "harp" quartet and the Debussy G minor quartet. This is the first of three Sunday afternoon chamber music programs, of which the first and third are to be given by the Perolé Quartet, and the second by the Stradivarius Quartet, assisted by Frank Sheridan, pianist. The last named event, which takes place on February 19, brings Wolfe Wolfinsohn, Alfred Pochon, Nicholas Moldavan and Gerald Warburg of the Stradivarius group in a program comprising a Mozart quartet and the Hugo Wolf Serenade, and the Dohnanyi piano quintet in E flat with Mr. Sheridan. The series closes March 5 when the Perolé ensemble (Joseph Coleman, Max Hollander, Julian Kahn and Lillian Fuchs) offer the Brahms B flat and the Schumann A major quartet. These chamber music concerts at the Mannes School were introduced some years ago as part of the program for students.

Tenafly Society's Second Concert

The Musical Arts Society of Tenafly, N. J., held its second musicale on December 14 at the home of its president, Nana Genovese Gazzale. The program included the singing of the garden scene from Faust by a quartet from the Radi-Opera Institute of Hackensack, with Delevan Howland, conductor, and Elsie Van Dieman, accompanist. Dorothy Steeger, soprano, offered a group including the Musetta Waltz from La Bohéme, and later on Scotch numbers. This was Mrs. Steeger's public début. Rosalind Newell played a piano solo (The First Polonaise by Chopin), and Mrs. Oscar W. Palmenberg gave a reading on the life of Chopin. Officers of this organization, besides Mme. Gazzale, are Mrs. George Lewis, vice-president; Mrs. Oscar W. Palmenberg, secretary; Mrs. William H. Kinnear, treasurer, and Mrs. Frederick C. Bryant, program chairman.

Christian Inaugurates Organ

Palmer Christian of the School of Music of the University of Michigan, Ann Arbor, Mich., gave a recital, January 11, on the new organ of the Church of St. Mary the Virgin, New York City. Dr. Christian played Fantasie and Fugue in C minor by Bach, Andante Cantabile by James, choral improvisations by Karg-Elert, and selections from the works of Marcello, Corelli, Weigl, Hure, Jongen, Roger and Widor.

Brodsky-Triggs in New Concerto

Vera Brodsky and Harold Triggs, ensemble pianists, are to premier the new concerto for two pianos and orchestra, by Nicolai Berezowsky, at the National Orchestral Association matinee, on February 14, in Carnegie Hall, New York.

STUDIO NOTES

SOLON ALBERTI

Mr. and Mrs. Solon Alberti appeared in joint recital at the Mana-Zucca Club, Miami, Fla., December 27. Artists from the New York studio of Mr. Alberti have been active during the holiday season. Lucile Dresskell, soprano, sang in the carol service on Christmas Eve at All Saints Unitarian Church, and also on several programs during the week preceding the Christmas holidays at Teacher's College, Columbia University, New York. Sara Knight, pianist, gave a program at the Marlboro Inn, Montclair, N. J. Miss Knight also offered several solos and was accompanist at a concert in Woonsocket, R. I., the early part of December. Donald Walter, tenor, has been engaged to appear in Robin Hood in White Plains, N. Y.; he was soloist at the Christmas Day service of Central Christian Church, New York; and gave a program at the Community House for the Player's Group at Forest Hills, L. I. Virginia Syms was soloist at Central Christian Church's New Year's Day service, and sang in a concert given by the Esterman Masonic Club at the St. George Hotel, Brooklyn, N. Y., early in December. Robert Tilberg was another featured artist on this program, and also was soloist at Central Christian Church for the Christmas service. John Weidler, tenor, was soloist at St. Stephen's, New York.

VERA B. McINTYRE

Rebekah Crawford, contralto, pupil of Vera McIntyre of New York, has been awarded the scholarship of the New York Light Opera Guild (John Hand, director) which includes an appearance as soloist in their Victor Herbert Festival at Carnegie Hall, January 30. Miss Crawford has sung in concert and oratorio in New York and vicinity.

Another McIntyre pupil who is active this season is Kathleen Edwards, who has the part of Sophie in Music in the Air and is understudying Natalie Hall in the lead. Gina Mario sang over the NBC network on a "Revolving Stage" program. Arthur Mayer appeared in concert recently in Stamford, Conn., and early in December in the annual concert of the Tompkins Avenue Congregational Church, Brooklyn. Edgar

VERA B. McINTYRE

Laughlin sang in The Messiah on Christmas Day in Jersey City, N. J. He also appeared on a radio program of Frank Cambria's in a Roxy broadcast, singing the Brindisi from Hamlet. Mr. Laughlin has a number of future engagements. Helen Eisler is included in the ensemble at the new Radio City Music Hall. Mrs. Buell Way has been appointed soloist at the Church of Christ Scientist, Freehold, N. J.

SIBYL SAMMIS MacDERMID

The Repertoire Class in Sibyl Sammis MacDermid's studio, which has met regularly on Friday afternoons during the past three years, gave a program on December 23 when several of the professional artists were heard in songs and arias. Later in the evening Joseph Bolton gave character sketches, and a latecomer was Doris Doe following a performance at the Metropolitan Opera House.

James G. MacDermid's new sacred song, Bring Ye All the Tithes into the Storehouse, was sung by Helen Grattan at the West Point Chapel, December 11. Mildred Johnson, contralto, was assisting artist for the Middletown Choral Club, December 4.

(Continued on page 30)

Foreign News in Brief

Barbirolli Royally Congratulated

HALIFAX, ENGLAND.—Princess Mary, daughter of King George V, traveled specially to Halifax to attend the opening performance of the Covent Garden Opera Company. This is thought to be the first time that there has been a royal visit to the Halifax Theatre Royal, in spite of its fame. The theatre has been in existence for nearly 150 years. Later the Princess congratulated the conductor, John Barbirolli, on the excellence of the performance. M. M.

Fifth Rhenish Music Festival

BERLIN.—The fifth Rhenish Music Festival will be held in Aachen (Aix-la-Chapelle) from April 8 to 10, 1933. It will comprise one festival opera performance, one symphony concert, a concert of new chamber music, and a concert of older music by Rhenish composers. The Beethoven prizes of the Provincial Union of Rhenish Artists will be awarded on this occasion and the winning works performed. T.

Kreisler Operetta for London

LONDON.—It is reported that Kreisler's operetta, Sissy, which has just been premièred in Vienna, has been acquired for production at a London theatre. Herbert Marischka, the Vienna producer, who takes the part of the Archduke Max, is to play the same role here, in English. C. S.

Mengelberg Pays No Dutch Taxes

AMSTERDAM.—Dr. Willem Mengelberg, conductor of the Concertgebouw, has closed his home and is living at a hotel to prove to the Dutch government that his residence is in Switzerland and that he is only a transient in Holland and therefore cannot be taxed in this country. W. G.

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PRESS COMMENTS

MAY STONE

Philip Ienni presented the May Stone Opera Producing Class in a performance of Mozart's The Marriage of Figaro in Newark, N. J., December 23. The cast was as follows:

Count Almaviva (Robert Cornell), Figaro (Paul Nortz), Countess Almaviva (Christine Caldwell), Susanna (Betty Wayne), Cherubino (Rosina D'Arcy), Marcellina Gertrude Smith) and Barbarina (Ethel Kritz).

According to the critic of the Newark Evening News: "Mozart's operatic scores offer technical difficulties to the most accomplished singers, and the surprising disclosure in this representation was the proficiency shown by all the singers in meeting the exactions in voice and vocalization. Young in years, they are ambitious to make the most of their talents through Miss Stone's training for work on the professional stage. They not only have fresh voices of pleasing quality, but they have studied to such good purpose that they sing with gratifying fluency and accuracy, and some of them showed a faculty for acting that recommended them and enlivened the performance.

"As arias, duets and other numbers followed one another, the audience reacted to them with such signs of pleasure as comes from hearing beautiful melodies sung with just regard for the music as well as the significance of the lyrics in the action. Particularly commendable was Mr. Nortz' spirited singing of Figaro's adjuration to the flirtatious Cherubino, Play No More the Part of Love; Miss Caldwell's voicing of the countess' Love Thou Holy, Purest Passion; Miss Wayne's warbling of Susanna's What Is This Feeling and of the duet by her and the countess. Not the least beguiling moments in the performance was the work of the chorus.

"Appropriate and picturesque were the costumes designed and made by Miss Maxine Sawyer of New York."

THE MAY STONE OPERA PRODUCING CLASS

in Mozart's The Marriage of Figaro. Seated, from left to right: Robert Cornell, Ethel Kritz, Betty Wayne, May Stone, founder and director, Christine Caldwell, Rosina D'Arcy and Paul Nortz. Others in the picture are Helen Field, Annette Vadler, Helen Hammond, Ruth Weiss, Gertrude Smith, Clara Lieber, Dorothy Green, Nita de Soto, Erna Miru and Corinne Petrone.

GRACE LESLIE

Grace Leslie recently gave a song recital at the Copley-Plaza Hotel, Boston, under the auspices of the Musical Guild. The Boston Herald's review of the event read in part: "It is impressive what a rare occasion it is when one may hear a singer thoroughly in command of her vocal resources, poised, musical and secure, with an enunciation pure and clean, sharp, yet never marring for an instant the stream of tone. To hear a singer such as Miss Leslie, whose art is not merely cerebral, nor merely vocal, but the delightful combination of both which really makes the artist, is reassuring, as well as surprising. Add to her vocal and musical security her effortless and delightfully clear diction, place all at the disposal of a program nicely balancing the new and the old—and the most interesting of each—and you achieve an evening of genuine pleasure."

JULIA NESSY

Henry Prunières writes from Paris to the New York Times of Julia Nessy's recent appearance in the French capital at the symphonic concerts of the Conservatoire and at one of the Tuesday afternoons of La Revue Musicale. "Mme. Julia Nessy is the brilliant pupil of the late Andre Caplet, and she sang several of his songs at the first concert. Since his death she has worked with the late William Vilonat and with Sidney Dietch, and has made astonishing progress. Today she has one of the most perfect coloraturas that I have ever heard. Her three-octave range is amazingly even, her flexibility extraordinary, and her tone is singularly sweet. Her manner of singing Rossini and Mozart is unique. She is also a fine musician, excelling in modern songs of all languages, to the great delight of her audiences. If Mme. Nessy ever decides to leave her native town of Prague and tour the world, one could predict for her a colossal success, for one has rarely seen united in one person such natural gifts, technic, intelligence and charm."

Mme. Nessy has sung this season in Amsterdam with Mengelberg and with the Dresden Opera under the baton of Fritz Busch.

ARTHUR VAN HAELST

Arthur Van Haelst, baritone, was recently presented by the Fall River (Mass.) Woman's Club in a joint program with Bernice Alairé, coloratura soprano. The Fall River Herald News carried: "Mr. Van Haelst has a voice rich in quality and perfect diction." Mrs. James W. Brigham, president of the club, wrote to the baritone: "Years ago when I first heard Lawrence Tibbett, I thought he was most wonderful. You have that same beautiful quality in your voice and certainly have been rightly named as 'the young Tibbett.' Although I have heard many of the greatest vocalists, I never have enjoyed a program more than the one to which I listened on Monday afternoon. Everyone who was present is most enthusiastic."

Mr. Van Haelst is an artist from the studio of Florence Wessell of New York.

RUTH RAY

The critic of the Peoria (Ill.) Star headlined his review of Ruth Ray's concert as follows: "True artistry is displayed by Ruth Ray in concert." In his review he wrote that "it was in the Chausson Poems that Miss Ray really displayed to the 'nth' degree her musicianship and artistry. . . . There was musical conception, tone, technic and an imagination that soared to the heights." "She gave to the old Italian floridity a clearness of understanding and flawlessness of interpretation that made the music nothing less than splendid," said the Peoria Journal critic.

MARY WILLIAMS

Mary Williams, artist-pupil of Beryl Rubinstein, director of the Cleveland Institute (O.) of Music, recently gave two piano recitals in Warren, O. To quote from the Warren News: "Miss Williams has an amazing technic, but one wholly forgets it when she plays because of her sincere musicianship and her complete respect for the composer." A second critic writes: "She played with a beautiful clarity of tone, and her amazing technic was all the more remarkable as it was subordinated by her sincere musicianship and finished artistry. Always she had respect for the composer and for the idea he desired to express."

Miss Williams is receiving her artist diploma this spring at the Cleveland Institute of Music.

LILLIAN VEATCH EVENS

Lillian Veatch Evens, soprano, sang with the Buffalo (N. Y.) Choral Club at its recent winter concert. In reviewing the program the Buffalo Courier critic wrote, in part, as follows: "Other numbers in which the chorus achieved success included Antiphony by Berwald, in which Mrs. Lillian Veatch Evens sang the solo part with a clear, lovely soprano voice." Mrs. Evens is an artist-pupil of Edith Gaudenzi of New York.

(*Continued on page 29*)

ATTRACTIONS

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Sylvester Service at First Presbyterian Church

A New Year's Eve (Sylvester) service was given at First Presbyterian Church, New York, where Dr. William C. Carl is organist. It was patterned after the evening services held at St. Thomas' Church, Leipsic, where Bach played and where he founded a choir school which is still carried on. The present organist of St. Thomas' Church, Gunther Ramin, is visiting New York.

Dr. Carl opened with Bach's Cathedral Prelude and Fugue, and then played a number of chorales, first in their original form and then with the embellishments interpolated by Bach. The two chorales, Von Himmel Hoch (1540) and Es ist das Heil uns Kommen (1523?) of unknown authorship, were played impressively. Others given were In Dulci Jubilo; The Angels and Shepherds; Blessed Jesu; New Year's Eve and New Year's Day. The Rev. Dr. J. V. Moldenhauer delivered the address, explained the texts of the chorales, and read appropriate psalms and poetry—including Tennyson's Ring Out Wild Bells. Dr. Carl gave a fine performance of Bach's D minor toccata and fugue. B.

Wilson Pupil Wins Radio Contest

Dorothy Robbins, coloratura soprano, pupil of Arthur Wilson of Boston, has been chosen as the winner of the recent Queen of the Air radio contest conducted by the Boston Traveler over WBZ and WBZA of the National Broadcasting Company. The successful candidate was selected among 1,000 voices heard by radio listeners, who sent in their votes by mail. According to the Boston Traveler's account of the contest, thousands of letters were received from all over the New England States, New York and Pennsylvania. Miss Robbins was many hundreds of votes ahead of her nearest competitor. There were ten entries in the final contest, all of them identified only by a number as they stepped before the microphone. Miss Robbins was awarded a contract for a week's appearance at the RKO Keith-Boston Theatre.

McClanahan Offers Course

Richard McClanahan will give ten class-lessons in his method of teaching on Monday mornings at his New York studio, January 16 to March 20. The course, which is based on the work of Tobias Matthay, is suitable for either teachers or players and utilizes the ideas found in such of Mr. Matthay's books as The Act of Touch, Musical Interpretation, and The Visible and Invisible in Piano Technic. Mr. McClanahan has planned these class lessons to meet the needs of the American teacher and pupil.

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Extensive Array of Recordings Demonstrates Wide Scope of Phonograph—First Complete Victor List Since 1930 —Also Presents Future Publications

By RICHARD GILBERT

The first complete Victor record catalogue to appear since January, 1930, is available this month. In the words of its introduction, the new inventory is "by far the most interesting, the most carefully chosen, and the most timely ever issued under the famous Victor trade-mark." Nothing was needed to give additional impetus to the current spurt of interest in recorded music so much as this catalogue, particularly because of its uniquely informational character which is further described:

"Not only does it include, after a judicious process of elimination, the Red Seal and standard music contained in our last catalogue and issued since, but for the first time, the public is taken into Victor's confidence as regards its future recording plans. . . . A great number of recordings listed herein are marked 'in preparation.' These are works which have been scheduled for recording or that have been recorded; but for one or more of a great variety of reasons, must await their opportune moment. It is expected that all shall have been released within twelve months. . . . By consulting this catalogue, lovers of recorded music will be able to maintain the high standard of their collection; to project and budget their record purchases for a year or more. . . ."

The advantages of this method of prepublication announcement are manifold and we are heartily in accord with all of them. A great number of European recordings are listed for future release, and the knowledge of their eventual domestic availability will preclude the purchase of the higher priced imported pressings. In many instances a saving of fifty cents per record will be effected. The new catalogue, available through any Victor dealer, is to be recommended to the editors of other recording companies. A careful study of Victor's projects will warn them against duplicating registrations and enable them to attain better and exclusive sales by publishing other important works not calculated in Victor's plans.

The new recordings listed "in preparation" may be collected under two classifications: First, records made or to be made in America,—mainly compositions which have been demanded for some time and which the publishers intend recording, utilizing the services of native artists and organizations. Second, European His Master's Voice records released abroad during the last year or so, planned to be incorporated in future domestic releases. A third classification, pertaining more to the present than the future, might be included. This has to do with a large number of recordings which become automatically available with the catalogue's appearance, but which have not been listed in former supplements and bulletins proclaiming regular monthly releases. They appear in a special supplement entitled Unusual European and American Recordings. These album set and single disc presentations will be reviewed in forthcoming issues of the Musical Courier.

Minute examination of the catalogue searching out the dagger indicated listings, unearths many novelties and provides a slant on the nature of Victor's projects. The works to be recorded in America are without number or interpreter indications, nevertheless it does not require a great amount of imagination to guess who will do the work. Here is a list of the most important discoveries with our suspicion as to the recording artists:

Philadelphia Orchestra:
- Brandenburg Concerto No. 5 (Bach)
- Chaconne (Orchestration) (Bach)
- Concerto No. 2 for piano and orchestra (MacDowell)
- Indian Suite (MacDowell)
- Fugue for Eighteen Violins (Dubensky)
- Götterdämmerung (Symphonic Synthesis) (Wagner)
- Rheingold (Symphonic Synthesis) (Wagner)
- Siegfried (Symphonic Synthesis) (Wagner)
- Walküre (Symphonic Synthesis) (Wagner)
- Pleasure Dome of Khubla Khan (Griffes)
- Symphony No. 4 (Brahms).

New York Philharmonic-Symphony Orchestra:
- Also Sprach Zarathustra (Strauss).

Victor Symphony Orchestra:
- Adventures in a Perambulator (Carpenter).

As Schönberg's Verklarte Nacht prescribes a symphony orchestra (not the original sextette version), one may hazard a guess that Stokowski also contemplates recording this work.

An album of Brahms Lieder has been recorded by Rose Bampton, new Metropolitan contralto, and Conrad Thibault, baritone of the Philadelphia Grand Opera Company. Devotees of this composer will be more than pleased to discover that the set contains the heretofore unrecorded Vier ernste Gesänge (Four Serious Songs), sung by Miss Bampton. Four duets, Die Nonne und der Ritter; Es rauschet das Wasser; Vor der Thür; Der Jäger und sein Liebchen, are included as well as O wüsst ich doch den Weg zurück; Wie froh und frisch; Kein Haus, keine Heimat; DeGang zum Liebchen, sung by Mr. Thibault.

Miss Bampton has also made a record of two Carpenter songs, Light My Light, and When I Bring Colored Toys.

The re-pressings of European recordings include the cream of foreign releases of the past year or so. They are far too numerous to mention here. Outstanding are the Beethoven concerti, played by Artur Schnabel and the London Symphony Orchestra; the Bach concerto for two violins, played by Menuhin and Enesco; Menuhin's performance of the Mozart concerto No. 7; Elman's playing of Vivaldi's concerto in G minor (Natchez arrangement—with orchestra); the Chausson concerto for violin and piano with string quartet, featuring Cortot and Thibaud; the Brandenburg concerti Nos. 3 and 6, played by the Ecole Normale Chamber Orchestra conducted by Alfred Cortot; Elgar's symphony No. 1; five new Flonzaley Quartet recordings; thirty some recordings by the London Symphony Orchestra covering music of many schools; Lalo's Symphonie Espagnole; a number of orchestral recordings by the Société des Concerts du Conservatoire, under Piero Coppola; Ravel's sonatine by Cortot; Schubert's fifth symphony, played by Leo Blech and the Berlin State Opera Orchestra; and Tschaikowsky's symphony No. 3, played under the direction of Albert Coates, whose baton figures in many of the London Symphony Orchestra registrations.

Generally the procedure throughout the alphabetical listing maintains the splendid standard of easy location and identification which distinguished every previous Victor index. There is a special section devoted to long-playing records and Musical Masterpiece sets.

Composers, however, are not indexed and cross-indexed completely. Many important composers are omitted from alphabetical listing. This is unfortunate; collectors looking for works by Sibelius, for example, will not find his name in its alphabetical position and, hence, must look under symphonies or in the "F's" (for Finlandia) or in the "S's" (for Swan of Tuonela). If he is ignorant of the Sibelius recordings and wishes to locate them, not knowing which works are available, it means simply that he must leaf the catalogue from cover to cover. Record salespeople, many of whom know all the latest popular hits but think Palestrina is a Holy Land, sometimes are not of much assistance and usually need these cross-indexings more than the buyer. Composers given the honor of cross-indexing are mainly those having the greatest number of recordings; Bach, Mozart, Beethoven, Brahms, Schubert, Wagner, Chopin, Debussy, Strauss, Ravel and others. One looks in vain for Gluck, Scarlatti, Berlioz, Schönberg and many other writers whose works are represented. The artists' cross-index is thorough.

Arrangements of Bach's music still cause titular trouble. An adagio, played by Casals, for instance, is not identified as to arrangement or source. Mahler's arrangement of the air for G string is listed: Air (from suite for orchestra); a cello version of the same piece is indicated as Air (from suite in D). Why not make these titles uniform? A record of the fugue from the Busoni arrangement of Bach's chromatic fantasy and fugue is listed as the complete work when in reality only the fugue is performed and recorded. Siegfried Idyll comes under the heading of Siegfried, the music drama, instead of following the sub-listings of excerpts from that opera and standing by itself in proper alphabetical order. Such discrepancies are few and far between; in general, the catalogue makes for easy reference.

Although not the largest in the history of Victor records (due to the wholesale depletion of many popular dance discs) the present index will afford the avid collector much pleasure and anticipation. And the sceptic and uninitiated will be altogether amazed at the fund of phonographic musical literature this one company embraces.

Bimboni Having Active Season

Alberto Bimboni, conductor, and faculty member of the Curtis Institute of Music and the University of Pennsylvania, has pursued extensive activities this season. These have included a concert arranged for Casa Italiana at Columbia University, New York, on November 25, which featured Alma Michelini, soprano; Frederic Buldrini, Morris Brenner, Fred Dvonch and David Robinson, violins; and Mr. Bimboni, piano. On December 7, The Orpheus Club of Philadelphia, of which Mr. Bimboni is conductor, opened its sixty-first season with a concert at the Academy of Music; the program including numbers by Rachmaninoff-Black, Rubinstein-Hartmann, arrangements of folk songs by C. Dickinson and Harvey Gaul, a negro spiritual, and three old Italian songs arranged by Mr. Bimboni.

Another choral concert presented by Mr. Bimboni last month was that of the Choral Society and the Women's Glee Club of the University of Pennsylvania (both under his direction), on December 15. A choral group under Mr. Bimboni gave a radio program from the Curtis Institute in Philadelphia on December 20. Two days later he presented choral music at The Shelter, a settlement house in Philadelphia, before an audience said to have numbered 3,000.

The Albertis in Joint Recital in Miami

MIAMI, FLA.—The Mana-Zucca Music Club presented Nita and Solon Alberti in a voice and piano recital at Mazica Hall, December 27. An enthusiastic and music loving audience greeted these two artists, Mme. Alberti having lived at one time in Miami and having a host of friends. From the beginning to the end, the program was a source of delight. Mme. Alberti sang with marked musical understanding and beauty of tone; her poise and gracious manner enhanced her faultless phrasing and perfect musicianship. Mr. Alberti gave two groups of piano numbers beside his masterly accompaniments. As a pianist he displayed his natural expressive ability and was received with much applause. A. F. W.

Althouse Sings With Boston Orchestra

Paul Althouse fulfilled a reëngagement with the Boston Symphony Orchestra on January 1, when he was soloist on the all-Wagner program of the Pension Fund concert. He sang Lohengrin's Narrative and the Prize Song from Die Meistersinger. Mr. Althouse gave a recital in Westfield, N. J., January 6, under the auspices of the Westfield Musical Club on its regular course at the Roosevelt Junior High School.

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Press Comments

(Continued from page 27)

PAUL ALTHOUSE AND ALBERTO SALVI

The Winnipeg (Can.) Free Press describes a joint appearance in that city of Paul Althouse, tenor, and Alberto Salvi, harpist: "The combination of operatic tenor and solo harpist is hardly the most usual. Yet unusual as such a program might appear on first sight, its choice was justified by an enthusiastic audience at the Playhouse.

"Mr. Althouse is a real 'Heldentenor,' a singer of heroic roles with a voice of heroic qualities, in the handling of which a sure technic, a superb production, a splendid range of tonal values and a consummate showmanship were used to their utmost advantage." After speaking in detail of the singer's program, the reviewer goes on: "At the conclusion of the first half of the program, Mr. Althouse joined forces with Alberto Salvi in a few songs with harp accompaniment. They were as enthusiastically received as they were artistically performed." The harpist is cited as displaying "prodigious technic," as well as "tremendous range of tone quality," and the writer adds, "the temptation to dazzle with a display of pyrotechnics must be strong and one can only commend the restraint of Mr. Salvi."

ETHEL LEGINSKA

Ethel Leginska recently was guest conductor with the Philharmonic Orchestra of Havana, Cuba. Her program included premières in that city of the Brahms symphony in C minor, the Rubinstein piano concerto in D minor and Miss Leginska's own composition, Old King Cole. She also conducted the orchestra's first performance of Tschaikowsky's Marche Slave, although this was not the work's première in Havana.

Wilford Watters, writing in the Havana Post, said: "Ethel Leginska covered herself with glory. Besides being a piano virtuosa of world-wide renown, Miss Leginska demonstrated extraordinary ability as conductor in getting the effects she desired from her orchestra. Her splendid musicianship and deep study of the works of the program have given her a clear concept of the composer's desires which she inspires her forces to interpret in a marvelous manner. In the Rubinstein concerto, in which Miss Leginska played the piano solo part, she demonstrated her great pianistic talent; and her composition, Old King Cole, which followed the concerto, served to show her musical versatility and illustrate her talent as a composer."

Miss Leginska went from Havana to Dallas, Tex., to appear as guest conductor of the orchestra there.

YEHUDI MENUHIN

Yehudi Menuhin celebrated Christmas Day by playing a concert in Florence, Italy, an appearance which was the result of extended negotiations. Last June the Society of Music of Florence was most insistent in its endeavor to secure a date on Yehudi's schedule. One of its telegrams read: "Are we not as important as Milan or other cities in Europe where Yehudi will play this coming season? It is true we came late with our request but give us any date, any time." The answering wire said politely but firmly: "Up to nearly Christmas Yehudi has engagements to fulfill and right afterwards he must have his rest before starting for America." The society dispatched this reply: "Don't worry about Christmas. To hear Yehudi, Bach, Mozart, Beethoven on Christmas Day will even enhance the sanctity of the day. If we can announce that Yehudi's concert in Florence will be on Christmas Day, we know that thousands will be turned away that day." The additional booking was accordingly entered, and, on December 26, the final wire in the series was received by Yehudi's managers: "Glorious and colossal triumph here. An audience of 6,000 packed the historical Politeama, giving a thrilling reception to Menuhin, celebrating Christmas by playing the Mozart and Beethoven concertos with orchestra."

EMMA ROBERTS

Emma Roberts, mezzo-contralto, was heard in joint recital with Ramon Mendez, pianist, under the auspices of the Musicians Club of Evansville, Ind., December 8. The Evansville Courier said: "Emma Roberts has much of the dramatic in her make-up. She truly lives her songs, and makes them things of life. She has a beautiful full contralto voice, colorful and interesting."

Miss Roberts was formerly a resident of Henderson, Ky., which is near Evansville, and the audience held many from her home city. The Henderson Gleaner and Journal carried: "Emma Roberts is not only a singer, with a contralto voice which can be best described as colorful and velvety, but she is a dramatic artist as well."

SONIA SHARNOVA

Sonia Sharnova was soloist with the George Dasch Little Symphony in Chicago on December 4, presenting excerpts from Eleanor Everest Freer's opera Joan of Arc and the same composer's song cycle, Sonnets From the Portuguese, set to the Elizabeth Barrett Browning text. Herman Devries said in the Chicago American: "Sonia Sharnova sang with much understanding and beauty of tone and both the composer and singer can be proud of the reception accorded them." Glenn Dillard Gunn, in the Chicago Herald-Examiner: "The Portuguese sonnets were among the first of many fine songs which Mrs. Freer has added to the native repertoire. They have qualities which will cause them to endure. In them many splendid musical ideas—harmonic, melodic, vocal and pianistic—have been joined in beautiful verse. But, to their adequate performance, gifts and attainments of genuine distinction are necessary. These Mme. Sharnova demonstrated in a manner that stirred her listeners to genuine enthusiasm."

Earlier in the season the contralto gave a recital for the Schubert Club of St. Paul, Minn. The Minneapolis Journal said: "The second program of the Schubert Club again served to introduce a vocalist who won her audience completely." Further excerpts from this report include the comments: "Is beautiful and stately—had winning way about her—voice is a large contralto of wide span—attacks on high notes unfailingly instantaneous, both in fortes and pianissimo." The St. Paul Pioneer Press: "Voice of beautiful native quality—obviously sincere musician—stage presence of dignity and charm—range generous. Thank her with enthusiasm for diction so clear and careful that every syllable intelligible. Intelligent and interesting artist."

Miquelle with Detroit Orchestra

DETROIT, MICH.—Ossip Gabrilowitsch presented Georges Miquelle, first cellist of the Detroit Symphony Orchestra, as soloist with that organization on December 29 and 30. Haydn's concerto for cello and orchestra was the work chosen to feature Mr. Miquelle's gifts, and the performance was greeted with sustained and cordial applause. The cellist has a full, pliant tone of ample warmth and color and a generous temperamental endowment. Another feature of the evening was Felix Borowski's tone poem, Semiramis. The composer, who was present, prefaced the performance of his work by a brief explanation of its thematic contents. The music proved melodic and brilliantly orchestrated and made a favorable impression. The more familiar portion of the program was made up of Beethoven's fifth symphony and the overture to Wagner's Tannhäuser. The orchestra yielded its usual response to Mr. Gabrilowitsch's potent direction. B.

Cottlow Artist-Pupil Active

Nina Entzminger Gunin, pianist, artist-pupil of Augusta Cottlow, has been playing for Ester Gustafson, concert dancer, this season, their engagements including a recital at the American Women's Association, New York; a program on Thanksgiving night at the Emma Willard School, Troy, N. Y.; and, December 7, an appearance at the McMillin Theatre, Columbia University, under the auspices of the Women's Graduate Club. Miss Gunin is to play for the Soloists Club (New York) at their regular monthly musicale on January 19.

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Publications

Reviewed by R. M. Knerr

Book

Dufay to Sweelinck, Netherlands Masters of Music, by Edna Richolson Sollitt.

The foreword to this comprehensive volume claims for it the distinction of being the first work to consider, in one unified plan, the great and fruitful reign of the Netherlands school of composers (a period roughly covering the years between 1400 and 1621.) The value of the study, by an American woman musician and writer known for her biography of Willem Mengelberg, is enhanced by the fact that it includes new material, the product of research in European libraries and consulting of rare source material in Latin, old Flemish and modern Dutch.

The importance of the Netherlands school, in its contribution to choral music particularly, and the influence which its members exercised on and received from Italian music of the period, makes this volume a valuable one for reference purposes. As the music of composers like Josquin Deprès, Lassus and Sweelinck is gradually being made available in modern editions, the school will probably be the object of increasing study in the future.

Mrs. Sollitt's book is happily adapted for use either in the classroom or by the general reader. It is compact, simply and lucidly written, and shows that skill in handling material which is found only when a true musician and a discerning literary artist are found in the same person. The author packs a great deal of information into her graceful sentences, yet the resulting work is not by any means one of those clumsy encyclopædic affairs often turned out on subjects of musical history.

Mrs. Sollitt knows how to present colorful material in its most human light, without being superficial, and she has a sound understanding of the economic and social background of the period. Her description of the roles which various princes and nobles, such as the Burgundian sovereigns, Lorenzo the Magnificent, and Charles V, as well as the Fugger family of merchant princes, played in the patronage of music, throws a brilliant light on the struggles of musicians to maintain themselves during the Renaissance and later.

Occasionally she gives us a suggestive idea—as, for instance, the hypothesis that the innovation by Willaert of music for antiphonal choirs may have been suggested by the position of the two organs in the Cathedral of Saint Mark in Venice, where he was chapel master in the years following 1527.

Throughout, the material is handled with a scrupulous accuracy which fills one with confidence in the reliability of the book. And as, in addition, it provides a fascinating record of a picturesque period, this volume is a valuable addition to the library of the music-lover. (Ives Washburn, New York.)

Art Students Sketch National Orchestral Association

A dozen members of the mural and illustration classes of the Art Students League, New York, were chosen to sketch the National Orchestral Association during four rehearsals, beginning January 4. The orchestra's conductor, Leon Barzin, extended the invitation to the league, believing that it would foster coöperation among the various student art groups in the city.

Weissgerber to Return Next Season

Andreas Weissgerber, violinist, gave a recital for the Long Island University in Brooklyn, N. Y., January 11. This was Mr. Weissgerber's last appearance before his return to Europe. He expects to come back to America for a concert tour next season.

Concert Series Scheduled for Toledo Museum

TOLEDO, O.—In addition to the concerts of the Philadelphia Symphony Orchestra which will mark the opening of the Peristyle of the Toledo Museum of Art, a course of four popular-priced concerts has been arranged for the new concert hall.

Ernest Hutcheson, pianist, is opening the series January 24. The Detroit Symphony Orchestra (Ossip Gabrilowitsch, conductor) will play a concert February 28. A program by the London String Quartet is scheduled for March 14; and the Cleveland Symphony Orchestra (led by Nikolai Sokoloff) will give a concert April 7. The course is a non-commercial enterprise which is being offered to the public at a nominal price. F. J.

Studio Notes

(*Continued from page 26*)

HELEN GREEN

Lola Schere, Lenya Kanakes, Barbara Lawrence, Gloria Primervia, and Louise Immicke shared an informal program at Helen Green's New York studio during the holiday period. The children played scales in any desired keys, Miss Lenya showed her musical descent by singing vocalises, and Miss Immicke played a Beethoven Ecosaisse and Moonlight Waltz with good taste. F. R.

ESTELLE LIEBLING

Pupils of Estelle Liebling have had the following professional appearances:

Dorothy Miller, Georgia Standing, May Haft and Martha Vaughn sang the roles of Gretel, Hansel, the mother and the Dewman, respectively, in Hansel and Gretel, given in the new Soldiers and Sailors War Memorial Building at Trenton, N. J., on October 28.

Dorothy Miller, soprano, Etta LeBlang, soprano, and Arthur Segar were the soloists over Station WCBC in Allentown, Pa., on December 18.

Frances Sebel, soprano, was engaged as the soloist with the Hartford (Conn.) Choral Society on January 3. She has also been engaged to sing with the Mana-Zucca Music Club in Miami, Fla., on January 24.

Emma Redell, soprano, who has sailed for Russia at the request of the Russian Government for a series of concerts, was the soloist at the first evening concert of the Rubinstein Club, on December 6.

Harold Speetzen, baritone, is on tour with The Student Prince.

Mary Alice Rice, soprano, is appearing on Broadway in Music in the Air.

Gudrun Ekeland, soprano, and Marie Ward, soprano, were among the soloists at the Pleiades Club concert held at the Hotel Brevoort, N. Y., on December 11.

The following singers are in the new Radio City Music Hall, New York, ensemble which opened on December 28: Elizabeth Biro, Rosemarie Brancato, Carol Chandler, Helen Eisler, Jane Ellwood, Gladys Haverty, Frances Shagan, Helen Taylor, Melba Thrasher; also John Bennes, Raymond Buechner and Garfield Swift.

EDYTHE J. MAGEE

Among the artist-pupils of Edythe J. Magee of New York who have fulfilled engagements recently are Mary Moore, coloratura soprano, who sang at the home of Mr. and Mrs. James Shepard on December 14; Hizi Koyke, soprano of the San Carlo Opera Company, who appeared during the week beginning December 16 at the New York Paramount Theatre and December 26 at the Japanese Church in New York. Charles Chan, bass, and Ora Hyde, soprano, have been engaged as soloists at the Sacred Heart Church, New York.

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The Musical Courier desires to obtain the present addresses of the following:

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A QUARTET OF NOTABLES AT BORDEAUX.

René Chauvet and G. Mauret-Lafage, directors of the Bordeaux Opéra; Felix Weingartner, who conducted Tristan and Isolde there; and Mrs. Felix Weingartner (Carmen Studer), who directed a symphony concert in the same city.

HAROLD BAUER,

pianist, spoke in place of John Erskine, who was ill, on Amateurs May Be Musicians, at the first session of the Music Teachers' National Association convention in Washington, D. C., December 27. (Photo by Rembrandt Studios.)

ALBAN BERG'S

Wozzeck was remounted at the Berlin Staatsoper, after a three years' absence, on the last day of November, with Erich Kleiber conducting the performance. (Photo by Setzer, Vienna.)

FABIEN SEVITZKY

is to direct a concert at Jordan Hall, Boston, on January 22 by the Young Musicians' Orchestra and Vocal Ensemble, both of which groups he organized last summer at the Metropolitan Theatre. (Photo by Rembrandt Studios.)

DR. HOWARD HANSON,

director of the Eastman School of Music, Rochester, N. Y., now in Europe, was guest conductor of the Berlin Philharmonic Orchestra on January 6.

MARIE SIDENIUS ZENDT

was soprano soloist with the Apollo Club of Chicago in The Messiah at Orchestra Hall, December 23.

MRS. H. H. A. BEACH,

American composer, spoke concerning the MacDowell Colony on the first day's program of the Music Teachers' National Association convention in Washington, D. C., December 27. (Photo by Apeda.)

ARTHUR WILSON,

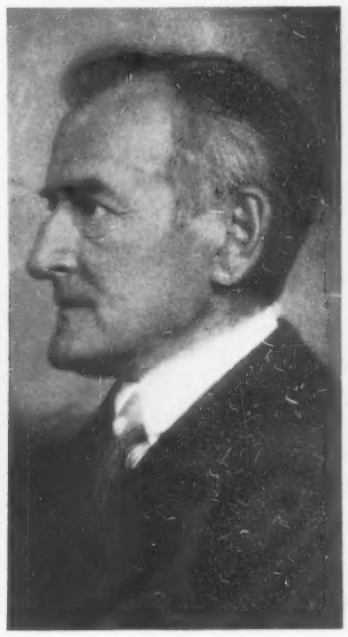
voice teacher of Boston, whose pupil, Dorothy Robbins, coloratura soprano, won the recent Queen of the Air radio contest conducted by the Boston Traveler over WBZ and WBZA of the National Broadcasting Company.

OTTO KLEMPERER,

conductor of the Philharmonic Chorus of Berlin, led that organization in a performance of Bach's B minor Mass last month, in celebration of its fiftieth birthday.

IGNACE HILSBERG

(back row, second from left) entertained on December 23 in honor of Dr. Salo Finkelstein. The others are, standing, left to right, Oscar Wagner, Dr. Finkelstein and José Iturbi; seated, I. Vengerova, Egon Petri, Ernest Hutcheson, Leopold Godowsky, V. Fonaroff, Issay Dobrowen; in front, Nadia Reisenberg, Mieczyslaw Münz, Mischa Elman. (Photo by Maurice Goldberg.)



DR. KARL MUCK,

now in his seventy-fourth year, is still espousing the causes of Beethoven and Bruckner at the head of the Hamburg Philharmonic Orchestra.

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER

Weekly Review of the World's Music

LOTTE LEHMANN

Austrian Soprano

Now on a Transcontinental Tour

Atelier Ellinger photo